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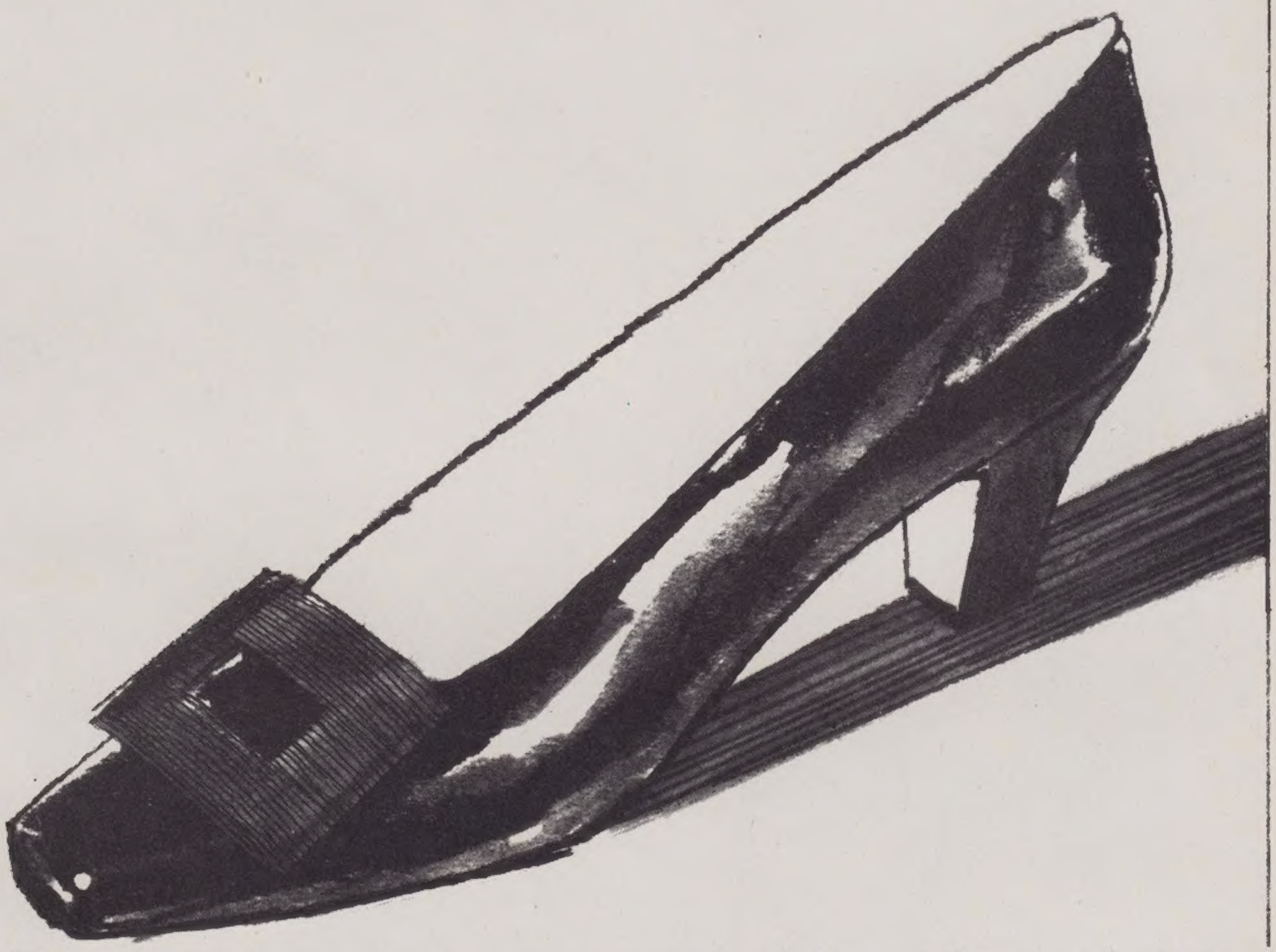

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july 1980

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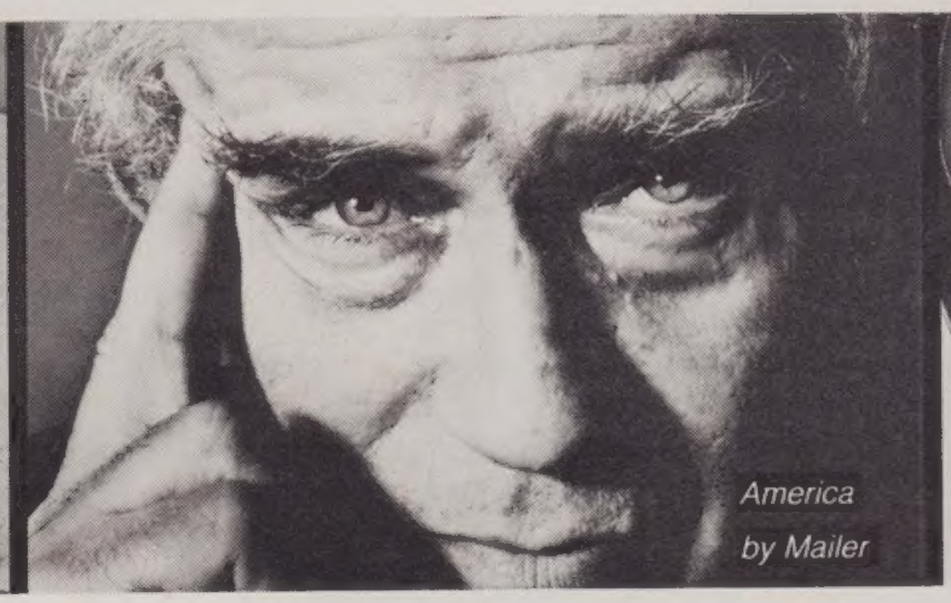

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DOWN WITH HEELS! MAUD FRIZON'S LOW PROFILE FALL

What Maud Frizon designs today, the world will follow, six months, a year from now. Her direction for fall 80: flats for the purist with hardly a heel—just a hint of an uninterrupted curve. More recurrent themes—a play of tones: black and white, grey and charcoal, black and bronze.

On 4, New York (355-5900). Open late Monday and Thursday evenings.

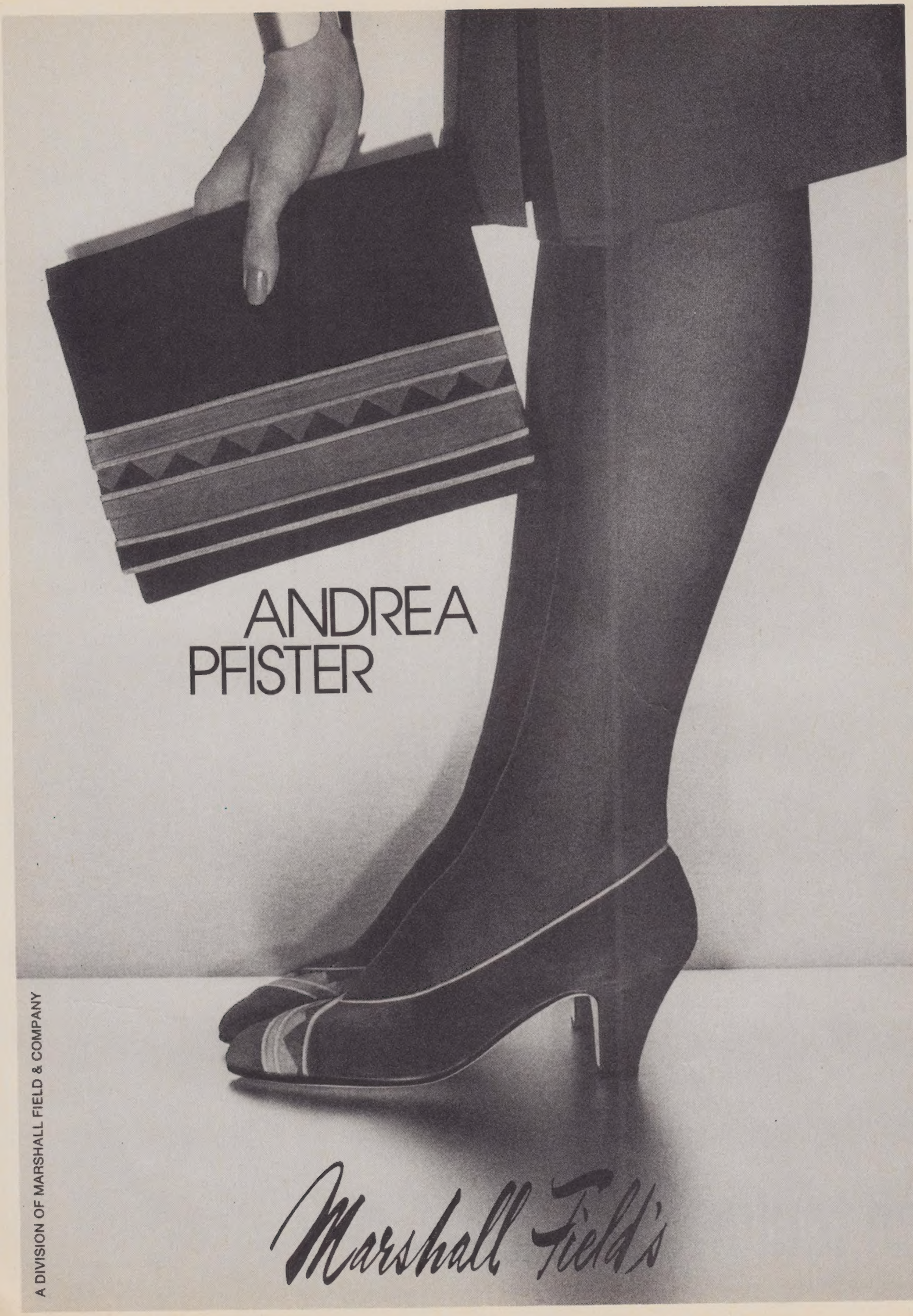
The Jazz Oxford, 210.00.

The Spat Boot, 250.00.

The Bow Pump, 210.00

The Shop for Maud Frizon at bloomingdale's

Anne Klein gives the oxford a new slant.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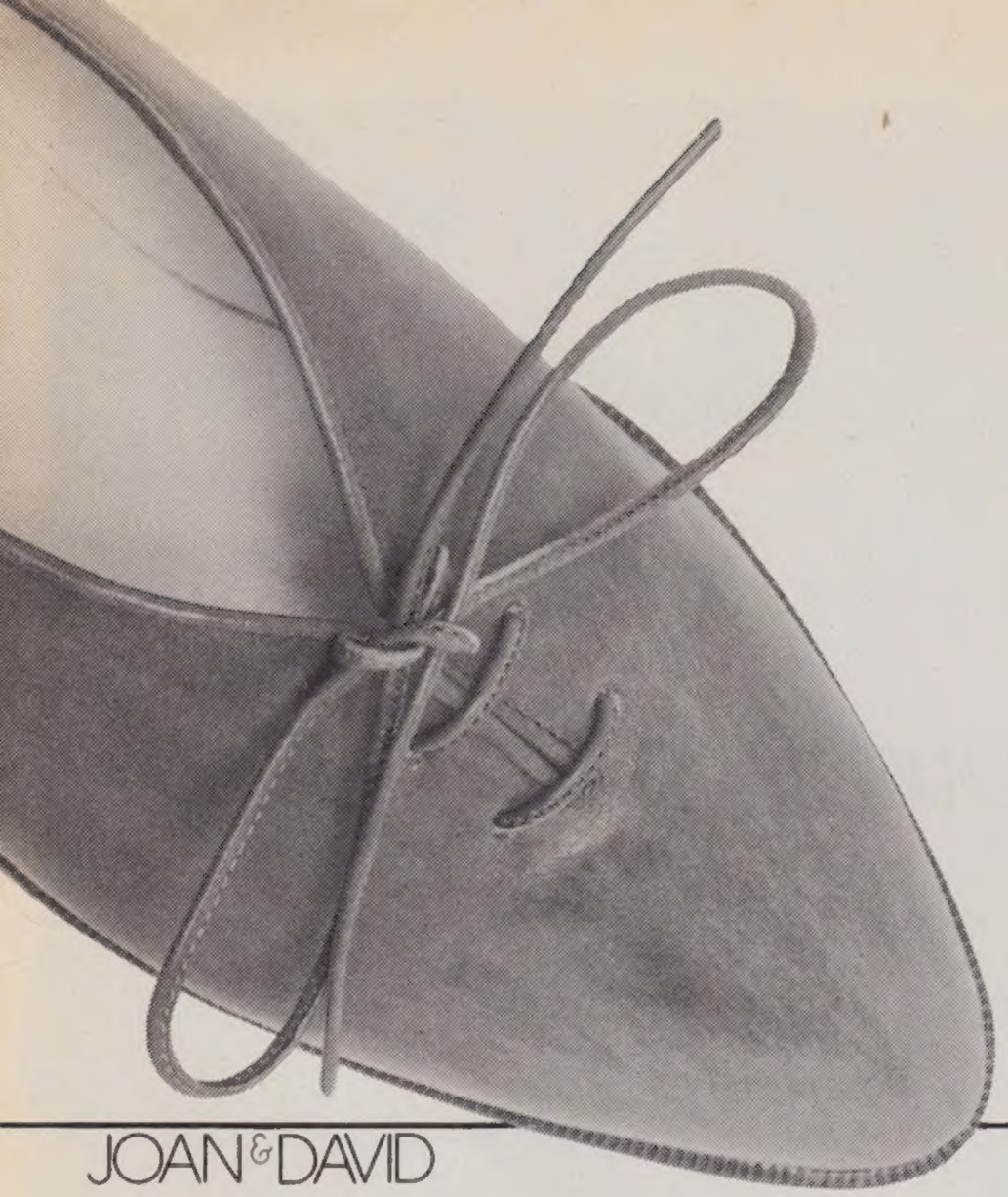

JOAN & DAVID

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Salvatore Ferragamo's Latest...The Low, Bow'd Pump.

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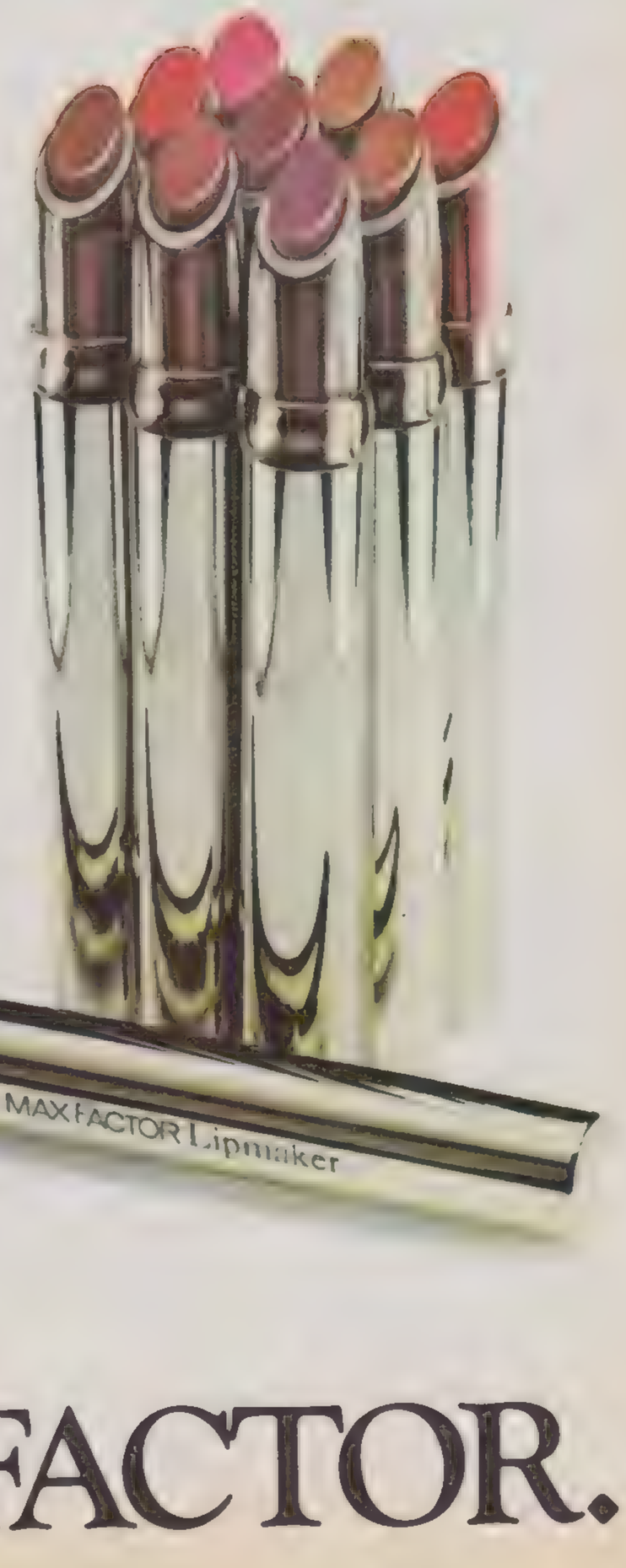

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David Evins—Re-Evaluating the Pump...for Summer—Into Fall, 1980!

It's the classic spectator pump, moving in a positive direction. Positively of-the-moment and positively perfect! from summer straight into fall. For a well-heeled whirl through the park, out to dinner and on from there—these are the pumps that typify the best looking, most striking shoes in fashion now! Built on a low, stacked heel, with a V-shaped throat and a slightly pointed toe. From Evins, in tan/black or taupe/black calf; $106. In the Designer Shoe Salon—where we are all the things you are.

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Your Letters

Alaskans speak out

To have thirty-four national magazines present the Equal Rights Amendment in its true and factual state was indeed refreshing. For too long, anti-ERA factions have been headlining the news with a *dramatic fear interpretation* of this Amendment.

Women throughout America will benefit from this presentation of facts, (Vogue, November 1979). The 165,000 members of the National Federation of Business and Professional Women's Club have long supported the Equal Rights Amendment. . . . ERA is only a matter of simple justice which should have been a part of the law . . . some two hundred years ago when America announced to the world the revolutionary concept that all of us are created equal.

Peggy S. Ormasen, President-Elect
Business & Professional Women's Club
Haines AK

Health: matters of fact

Allow me to call your attention to an erroneous statement you made in your "Health" column, March 1980, which was due either to a misinterpretation or misinformation. Dr. Grossman did not devise the zigzag pattern scar revision technique mentioned. That technique was first published in April 1959 by Dr. A.F. Borges in the *British Journal of Plastic Surgery*. . . . I have written many papers on the scar-revision technique and three books, one of which is entitled *Elective Incisions and Scar Revision* (Little, Brown & Co.).

A.F. Borges, M.D., F.A.C.S.
Falls Church VA

Melva Weber replies: *We erred in saying that Dr. John A. Grossman "devised" the zigzag scar-revision procedure. Dr. Grossman does not claim to have originated it but applies the procedure well known to plastic surgeons as "W-Plasty." Since Dr. Borges published the first English-language discussion of the W-Plasty technique,* *(Continued on page 61)*

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Gianni Versace

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Clairesse....

because I Love The Look.

Cheryl Tiegs

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CARE COLLECTION Jhirmack

WHAT'S COMING

First movie hit, by Wunderkind director...Miró show—tribute to American collectors...fresh from the jazz scene—four new-vitality recordings

MOVIES

By Rex Reed

Falling in Love Again
Starring Elliott Gould and Susannah York; directed by Steven Paul
Call it time warp, culture shock, or mid-life crisis. Harry (Elliott Gould) knows only one thing: there's got to be something better in life than the plastic contemporary inertia of Beverly Hills. Once he dreamed of being a great architect. Now he owns a clothing store, run so successfully by his efficient wife, Sue (Susannah York), that she has no time to indulge his complaints or his daydreams. The only thing that makes Harry feel better is the memory of egg creams in the Bronx.

Elliott Gould and Susannah York: you can't go home again—even when home is the Bronx

Harry misses his roots. He remembers 1944, when the world was facing the dawn of a new future and everything was possible. He aches for the old scrap drives, the camaraderie of the old gang that couldn't be separated by anything except the draft board. One day Harry packs up the wife and kids and heads for New York to regain his innocence at the high-school reunion. "No guns or narcotics," he says dreamily of the old neighborhood. "People didn't sit around watching television all day. That's why we're going back to the Bronx—where people are human beings, not robots."

"Maybe it won't be the same," warns Sue. "Don't tell me about the Bronx!" yells Harry. "You can't kill the *spirit* of a place!" What Harry learns, of course, is that nothing remains the same. Thomas Wolfe was right—you can't go home again. The lesson is painful, but it brings Harry and his wife closer together than they've ever been; and, in the optimistic ending, they learn to leave behind the old dreams and build a few new ones.

Falling in Love Again is an enchanting movie, full of wisdom and sweetness; an affirmation of life instead of a negation of it. I find this questioning of frayed contemporary values most refreshing and even more remarkable considering the fact that the director, Steven Paul, was only twenty years old when he made the film. This bright, ambitious, and obviously talented young man raised the film's $3.2-million budget money himself, talked Michel Legrand into writing the score, wrote the screenplay with Susannah York and Ted Allan, and enlisted the aid of his own family during every aspect of production. Steven Paul's father, Hank Paul, was executive producer and technical advisor (much of the content in the flashback sequences was based on his own childhood memories of life in the Bronx); his mother, Dorothy, was the casting director and associate producer; brother Stuart Paul gives a splendid performance as Harry as a boy; sister Bonnie Paul plays Harry's and Sue's daughter in the present. The beautiful cinematography (hard-edged reality for 1980 and soft-focus creaminess for the '40s) is by the great Dick Bush (*Yanks*), Michael Mileham, and Wolf Suschitzky.

This is a collaborative effort and a real Horatio Alger story, but it is by no means a crude home movie. The writing, the character development, the technical proficiency all add up to a polished, sophisticated achievement with a profound impact. This movie left me dancing three feet off the ground with happiness. Most directors with twice the age and three times the experience don't accomplish half of what Steven Paul has done with his first film. He's a *Wunderkind* of a beginner, but his beanstalk is already on the climb.

My Bodyguard
With Ruth Gordon and Martin Mull; directed by Tony Bill
Clifford, fifteen, has big troubles. He's a new kid in Chicago, uprooted from the protectiveness of a private school and thrust cold-turkey into a tough public high school, where his small size and keen intelligence make him a quick target for the school bullies—teenage punks who extort the other students' lunch money in exchange for protection from violence. Threatened in gym class, harassed in the locker room, and generally terrorized from every angle, Clifford cleverly enlists the aid of Linderman, the school's incredible hulk, as his personal bodyguard. The way these kids come to understand each other through a curious but touching friendship forms the core of the movie, and the way Clifford and Linderman unite as two outsiders taking a stand against the other bullies provides the denouement. In between, laughter, tension, and charm spread liberally over the story.

Ruth Gordon is hilarious as Clifford's raunchy, eccentric grandmother; and Martin Mull is dandy as the boy's harassed father, who works as manager of Chicago's plush Ambassador East hotel, where Clifford lives like Eloise in relative luxury. But it's the kids who give *My Bodyguard* its focus and sensitivity. Actor Tony Bill makes his directing debut, wasting nothing. What he's made is a film that respects kids without insulting them, a revealing and freshly insightful look at the kind of peer pressure kids are under in city schools. Chris Makepeace as the vulnerable Clifford, Matt Dillon as the school bully, and Adam Baldwin as the misunderstood bodyguard are enormously appealing in the ways they explore love and cruelty in the private world of teenagers.

Like *Breaking Away*, this is a film of purpose and originality about growing up with dignity in an environment that doesn't give a damn. It's fast, funny, and freckled with unvarnished truths about those limbo years the psychologists call adolescence.

ART

By David Bourdon

Miró: Selected Paintings
Albright-Knox Gallery, Buffalo NY; through August 17
Ladders that reach to the sky, disembodied ears, "accidental" splashes of color, fantastic creatures—these are but a few of the recurrent motifs with which Joan Miró has astonished and enchanted viewers for more than half a century. Miró's paintings simultaneously chart three different worlds. First, the terrestrial world with its people, farms, and domestic interiors. Second, the world of outer space with its planets, constellations, and infinite emptiness. Finally, the interior or psychological world in which anything can and does happen.

Miró is the most eminent of living painters. At age eighty-eight, he displays a seemingly endless resource of earthy humor, nimble wit, and astonishing imagination. He was born in Barcelona in 1893; began to experiment with Post-Impressionist, Fauve, and Cubist styles while studying art in Spain; then in 1919 made his first trip to Paris, where he became friendly with many of the Dada and Surrealist poets and painters.

Ever since Miró had his first solo show in the United States in 1930, he has attracted an ever-greater following among Americans. He has been honored with retrospective exhibitions at numerous U.S. museums, and the net result has always been that his audience grows larger and more enthusiastic. The present exhibition spans sixty years of work, from a 1914 Spanish landscape to a 1974 abstraction. Though many of the paintings have been repeatedly exhibited and reproduced, they appear more radiant and vital than ever. What a joy it is to see again the hallucinatory "Carnival of Harlequin" (1924–1925), the popular "Dog Barking at the Moon" (1926), and the fiendishly colored

Joan Miró's "Oiseau, insecte, constella, 1974"—work best loved by American collectors

("What's News" continued on page 31)

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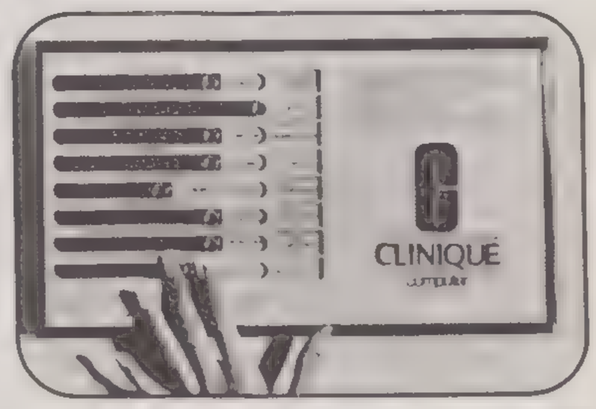

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Anglo Fabrics

"Still Life with Old Shoes" (1937).

Among the unanticipated pleasures of this exhibition is the realization that every painting in it—many of them key works—belongs in an American collection. The show, consequently, not only salutes a great artist but pays tribute to the many American collectors and museums who were more responsive than either the French or the Spanish to Miró's particular genius.

Japanese Drawings of the Eighteenth and Nineteenth Centuries
St. Louis Art Museum; through August 24
For a vivid impression of what it was like to live in eighteenth- and nineteenth-century Japan, museum-goers need look no further than this striking collection of drawings, portraying courtesans and laundresses, feudal lords and gardeners, actors, musicians, and dancers, as well as snowbound villages, cityscapes of Yokohama and Tokyo, and a generous sampling of gorgeous birds and flowers. The exhibition is an ambitious gathering of 142 works, borrowed mainly from U.S., European, and Japanese collections. The show's organizers choose to call the pictures "drawings," though "ink paintings on paper" might have been a more accurate description. Japanese artists traditionally drew with brushes and the black ink known as *sumi*.

Of the nearly seventy artists represented, only a few are famous, notably Hiroshige and Hokusai, the latter being the Western world's all-time favorite Japanese artist. Hokusai fans will rejoice to encounter here twenty-one examples of his work, everything from wrestling samurai and a self-portrait at age eighty-three to a stylized thunderstorm at the foot of Mount Fuji.

But many of the best surprises in this exhibition are provided by lesser, relatively unknown artists, such as Nonoyama Kōzan, represented by carefully observed, meticulously rendered studies of river shrimp; and Yamamoto Baiitsu, whose seemingly abstract blitz of staccato brush strokes finally resolves into a coherent vista of a flock of birds alighting on leafless treetops. Mori Sosen, a gifted animal painter who reportedly lived in the woods for three years to study monkeys in their natural surroundings, is represented by an exquisite, lifelike portrait of a female monkey with one of her offspring. Another noteworthy artist, Ōnishi Chinnen, also inspired by natural phenomena, spontaneously brushed a cluster of bamboo leaves and a solitary, engagingly elegant snail.

While Japanese art had a far-reaching influence on Impressionist and Post-Impressionist artists, Western art simultaneously began to affect the Japanese. It is not difficult to detect a distinctly Western sensibility in the work of Watanabe Shōtei (1851–1918), whose romantic view of a wooden bridge, flanked by willows, virtually dissolves in an atmospheric mist of streaked washes, suggesting the influence of Whistler. After Shōtei's time, "pure" Japanese ink painting lost much of its innocence and naturalism. The later work became self-consciously traditional or frankly Westernized or a hybrid.

This splendid show, organized by the International Exhibitions Foundation, travels to the Portland Oregon Art Museum (September 16-October 26).

BOOKS

By Allene Talmey

Of Blood and Hope
By Samuel Pisar (Little, Brown)
Powerful, compelling, timely, cogent, and serious, this book by Samuel Pisar tells of the horror and anguish of the Holocaust and of his own survival and considerable success later on as an international lawyer, scholar, and economic consultant. Born in Bialystok, Poland, long a center of Jewish culture, Samuel, his parents, and his sister lived a comfortable life. Then, in 1939, with the partition of Poland, came the Russians. While there was Soviet indoctrination in the schools there was at least no ghetto. When the Nazis arrived, the terror began; the family was given twenty-four hours to leave their home with

Samuel Pisar: a one-man testament to the power of human survival; a future warning

one suitcase each and to move into the slum of the walled ghetto. One day, Samuel's father, who had been smuggling children out, disappeared.

Then came the cattle-car trains. At the station, the men and the women were separated, and the boy saw his mother and sister for the last time. He was sent on a horror journey to the concentration camp at Maidanek where he began, at age thirteen, a four-year agonizing fight for survival that included stays in Auschwitz, Kaufering (where there were no ovens), Dachau, as well as twelve-hour slave labor shifts in an aircraft factory inside a mountain near Stuttgart. When the Allies got too close, the Germans blew up the mountain with the night shift inside. Pisar, by a twist of fate, was on the day shift. Nor was that the first or the last twist that kept him alive. Twice at Auschwitz, he was selected for the gas chamber, but managed to escape. In the camps, aside from the extraordinary effort to stay alive, the hardest part was that everyone knew that everyone was there to die.

Rescued by the Americans in 1945, Pisar—now all of sixteen years old—and the only friends he dared have found themselves in Landsberg, Germany. They went into the

("What's News" continued on page 32)

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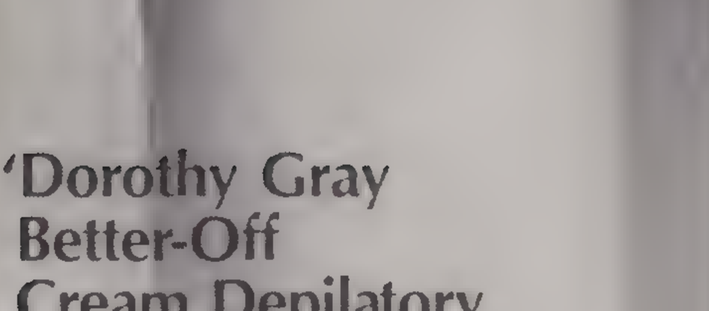

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WHAT'S NEWS, WHAT'S COMING

black market and lived a free, feral life until Pisar was found by his aunt in Paris. Later, he went to Australia to live with uncles, the last of his family. Without education since the age of eleven, Pisar proceeded to regain the lost ground at an amazing pace; at twenty-four he entered a doctoral program at Harvard Law School and wrote a much-praised thesis. Later, he became an adviser to the Kennedy Administration and to the Senate, was made a U.S. citizen by a special act of Congress, did service with UNESCO, established an international law practice in Paris, and advised multinational companies.

Samuel Pisar senses an impending crisis on the scale of the Holocaust—but different. He is guided by the maxim "Never again." He writes: "It is the command to do whatever I can in the struggle for victory of hope over hate, destruction, and death, forces that can yet again, if it does not take care, drive mankind to madness." He believes the solution that will save man from the darkness will be economic and not military.

A testament to human survival, and a plan and cry—somewhat overstated—for the human future, this is an astounding, pertinent, warning, and riveting account of man's past and perhaps future evil against man.

China Men
By Maxine Hong Kingston (Alfred A. Knopf)
Extraordinary, unforgettable—Maxine Hong Kingston has written a book that fascinates at every turn. Weaving in myths and legends of old China, she writes of the men in her family—the Father, the Grandfathers, the Great Grandfathers—and of their coming to America. Much of their story is written from the memories of the child whose awe of her stern father may have led to distortion; it does not matter, these tales are wonderful.

Among these China men: the Great Grandfather who went to Hawaii in the 1850s to cut sugar cane for a dollar a week, and who could never understand the strange ways of the demon (white man). The Railroad Grandfather who worked and suffered for six years at a dollar a day in the building of the Central Pacific Railroad. With the railroads completed, the Chinese workers were turned loose; no one wanted them.

The struggle to become citizens was long and almost fruitless; the men could not get the necessary documents. But along came the San Francisco earthquake, the Hall of Records burned completely, and along with it every document a China Man could not produce. "Every China Man was reborn out of that fire a citizen."

There is Father, who runs an illegal gambling house and who, put out of business, cannot speak or work for a long time. Lastly, Brother, serving in the Navy during the war in Vietnam, struggling with his vow not to kill, and winning his own kind of victory. In one stunning, shocking chapter, Mrs. Kingston writes a history of the U.S. government policy on Chinese immigration: unbelievable. This is a book filled with terror, pain, and loneliness but also joy and love.

MUSIC

By David Sargent

"Jazz" has been around for so long by now, and has managed to develop such diverse factions, that it is quite possible to be a fan of Dixieland or swing or bop or cool, contemporary Euro-jazz and pay very little attention to the other types. But, in a way, that diversity is a sign of jazz's maturity. It's such a complicated field today that many of its practitioners, especially contemporary Black musicians, resist the term "jazz" altogether. They prefer "music in the jazz tradition," or "Black classical music," or "improvisatory music," or, most often, no term at all, since musicians are notoriously resistant to categories.

Four recent records by contemporary Black jazz masters from New York suggest both the range and the vitality of the jazz scene. That vitality is largely an artistic one, however. With the rise to popularity of rock some twenty-five years ago and the retreat by jazz musicians into nostalgia or art, the commercial impact of this music has de-

("What's News" continued on page 34)

WHERE TO EAT NOW

Dean and DeLuca

Whatever became of the good old-fashioned country store? It turned into a very modern, marvelously designed and provisioned high-tech emporium like Manhattan's Dean and DeLuca (SoHo, with an offspring in East Hampton)—not only modern but scrumptiously international in what it offers. You don't eat (although you will nibble) in D.&D. (DeLuca, in photo, *left*, with Dean), but you victual for picnics, and shop for presents to weekend hosts.

And the food news this summer is Italian—not only pasta, cold and hot, but wines and cheeses. Some Italian wines tend to be less expensive and have the advantage of being new to some American palates. But Italian cheeses are the grand surprise. Our favorites: Mascarpone, made entirely of acidulated cream cooked *lentamente*, *lentamente* in a copper pot—just about the most glorious cream cheese we've ever eaten. Then there is: Torta di tartufi, a mascarpone, layered with slices of fragrant white truffles. A galaxy of breads, Italian soft drinks, and for the French touch: little delicately pungent mirabelles from Lorraine. What a picnic! What a present! —LEO LERMAN

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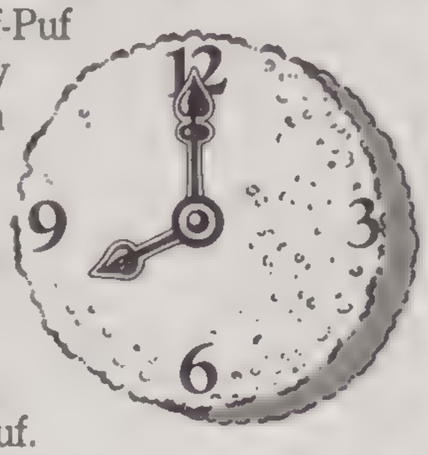

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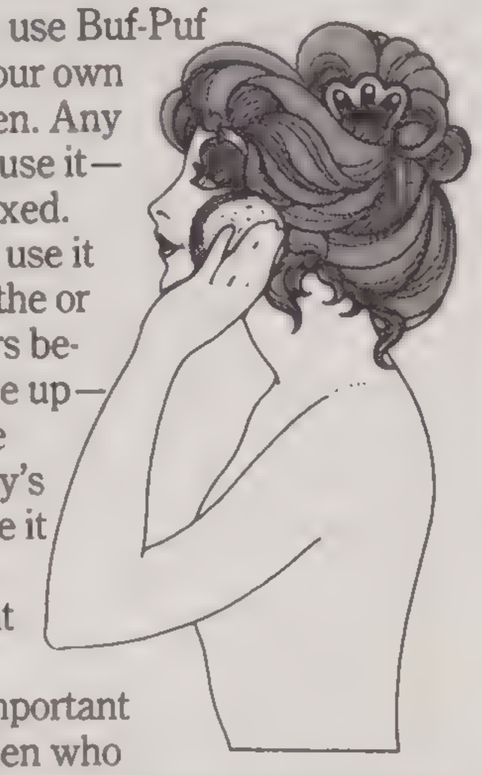

How you use Buf-Puf depends on your own beauty regimen. Any skin type *can* use it—dry, oily, or mixed. Some women use it when they bathe or shower. Others before they make up—and to remove makeup at day's end. Some use it when they're tired and want to feel fresh again. The important thing is: women who have used Buf-Puf wouldn't be without it. It's that effective. And that simple and easy.

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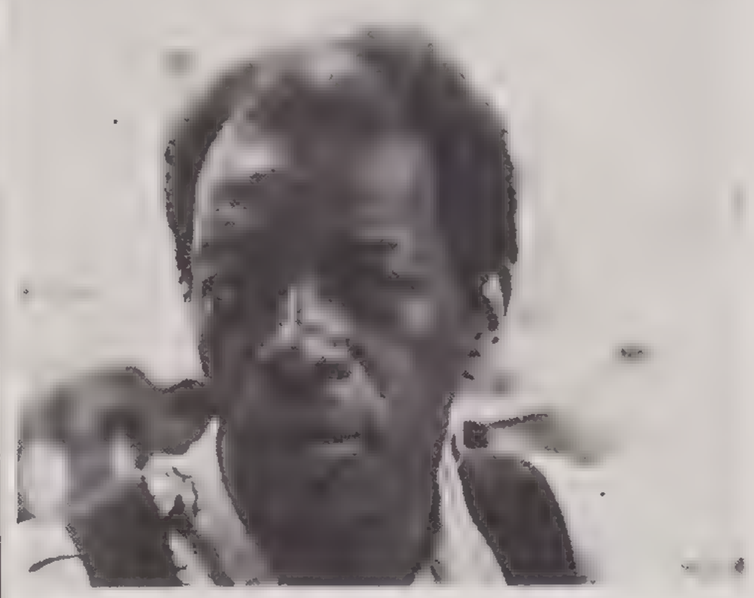
WHAT'S NEWS, WHAT'S COMING

clined. But, many observers feel, that has only strengthened its artistic integrity.

By this time, Cecil Taylor counts as a true giant of the jazz world. Always a breathtakingly virtuosic pianist, he has grown as a composer and ensemble leader, and steadily broadened an emotional range that sometimes seemed locked monochromatically into rage and anger. His new *3 Phases* album, his second for the New World Records label, consists of one long piece that falls structurally into alternating solo and ensemble playing. The ensemble is highlighted by the drumming of Ronald Shannon Jackson and the alto-saxophone playing of Jimmy Lyons.

Ornette Coleman goes back a long way



Ornette Coleman: master saxophonist blows "Soapsuds, Soapsuds"—newest album.

by now, but what has always distinguished this remarkable saxophone player is the ceaseless energy of his musical explorations. His explorations don't suggest a lack of sureness; Coleman is always himself. On his new *Soapsuds, Soapsuds* LP on the Artists House label, he teams with Charlie Haden on bass to produce a simple, lyrical album that never lapses into austerity or blandness. It's a long way from the tribal repetitions of his *Dancing in Your Head* album, and from reported experiments on forthcoming records. But it's beautiful.

Coleman also appears on another Artists House disk called *Tales of Captain Black* by James Blood, who now calls himself James Blood Ulmer and who is the darling of New York's latest rage for "funk jazz." The funk-jazz style finds Ulmer contributing jazzish solos on the electric guitar over a positively lethal two-drum rhythm section.

Finally, there is *Homage to Charles Parker* from George Lewis on the Black Saint label. Lewis is a young trombone player who has worked frequently with cross-over musicians who appear on the classical experimental music scene; and one of his collaborators on this disk is Richard Teitelbaum, a synthesizer player and avant-garde composer. The result might seem outwardly like another of those dreamy, moody disks so beloved of the non-jazz vanguardists. But as the title suggests, this record is more than that: it's a subtle and loving homage not only to Parker but to much else in the Black musical tradition. It whets the appetite for further fusions of the jazz tradition with experimental currents from other sources.

("What's News" continued on page 36)

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J.G. HOOK

WHAT'S NEWS, WHAT'S COMING

TV

By Gloria Emerson

Goodbye to the sunshine lady—Edith Bunker, we'll miss you

She was certainly ignorant, uncertain, foolish, and bullied. She never walked to the kitchen or the front door, she flung herself forward in a fast trot, arms flapping, voice rising to a screech when she was pleased. She was not charming and she was not good-looking with that permanently pressed-down chin and a confused and mournful look on her face when she could not grasp what was going on. She was often goofy, and nearly always cheerful, and it is hard to say precisely why so many of us will miss Edith Bunker this fall when CBS's *Archie Bunker's Place* starts a new season.

The news that Edith Bunker is going to die, probably when Archie is away on a trip, was distasteful to so many people that the program's producer, Norman Lear, felt obliged to apologize, pointing out that he felt as close to her as to an older sister but it was necessary for Archie to be free to take out other women. Let him; he'll only miss Edith even more. [In Edith's honor, Norman Lear's Tandem productions made a donation to NOW's Legal Defense and Education Fund.]

The television show, originally titled *All in the Family,* created an immense commotion when it first went on the air in January 1971 because of Archie Bunker's unrelenting and berserk bigotry and chauvinism. Edith Bunker, who looked down on no one, was only a foil for Archie who thought she was a "dingbat." Perhaps our attachment to Edith grew in those episodes when she tried to defend herself against him.

In one sequence, Archie made fun of Edith for being a Sunshine Lady, a volunteer worker with the ill and elderly, provoking her to tears and anger at last. She was even so furious she told him she wasn't going to "volunteer" to put his dinner on the table. And when a relative named Oscar came to stay in that house in Queens—where the upstairs john made such a noise—and then died in his sleep, Archie told his son-in-law Michael to keep it from Edith for a while because "she can't handle these things, she goes to pieces." But it was Mike who became overwrought about the corpse upstairs and Archie who raged about the cost of a funeral service. Last September, when the actress Jean Stapleton, who plays Edith, decided she no longer wanted to be a regular character on the show, the name was changed and the set moved to Archie's bar. It is our loss. The Sunshine Lady leaves us with very few people on television to love.

("What's News" continued on page 40)

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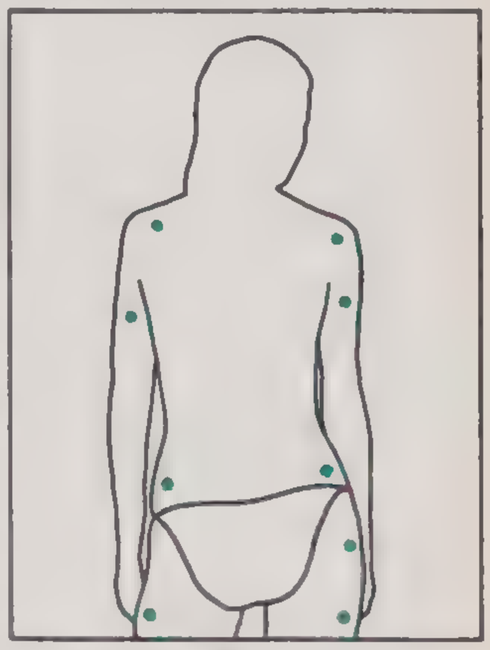

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WHAT'S NEWS, WHAT'S COMING

DANCE

By Holly Brubach

Inside a dancer's world— Sono Osato leads the way

Few dancers have set down their own stories, and those who have seem hard put to make much sense of their experience. To read Fred Astaire's *Steps In Time* or Margot Fonteyn's *Autobiography,* one would think their dancing incidental to their lives, which seem to consist of social functions at the Savoy Grill. This misplaced emphasis can be traced to a somewhat schizophrenic outlook, the practical distinction dancers make between the daily routine—classes, rehearsals, performances, sewing shoes, and eating on schedule—and their "life" apart—love affairs, vacations, parties, seeing a movie, watering the plants. But dance is in itself a way of life, and dancers all too frequently underestimate its interest for other people.

From "Distant Dances," Sono Osato, far right, with fellow ballerinas of the Ballets Russes, arriving in New York, 1935

In her recently published autobiography *Distant Dances* (Knopf), former ballerina Sono Osato writes: "Most of [my mother's] references to me were to ridicule either my looks or my habits. . . . To protect myself, I withdrew and struggled to keep my face a mask, revealing nothing. . . . Dancing was my solace."

Half Japanese, half American, Sono was outcast by her schoolmates in France; with a mother whose remoteness implied disapproval and even dislike, she had only dancing to convince her that she was indeed pretty, worthy of attention. And convince her, finally and rightly, it did—at fourteen, Sono left her family to join De Basil's Ballets Russes de Monte Carlo and in time grew to be a dancing beauty, if not a great ballerina. Years later, when she left the ballet for Broadway, she won acclaim as the original Miss Turnstiles in *On the Town.*

Osato has no delusions about her position in history, and in this book gives us more extensive descriptions of her colleagues' dancing than of her own. But as dancers' autobiographies go, hers is one of the most successful because she understands her life in the context of dancing.

For anyone with an interest in dance, for every dancer, one autobiography should be required reading: Tamara Karsavina's *Theatre Street* (published in 1930), as evocative and sensuous in detail as Proust's reminiscences, recalls the Maryinsky in its "silver" age and the Diaghilev ballet. Karsavina's is a book rich in the lore that is to dance companies what local custom is to countries.

Osato, coming in Karsavina's wake, tells of the thrill of dancing *Les Noces* in a costume still labeled with the name of the Diaghilev dancer who wore it at the ballet's premiere. She quotes Russian dancers phonetically, paints a picture of *Aurora's Wedding* danced in tiaras from "Voolvort's," and takes us behind the scenes minutes before curtain:

"The stage filled with nervous dancers, each warming up and calming himself in his own way. Massine wiggled his slim hips from side to side and jiggled his fingers. Baronova bounced, jumping from a well-turned-out second position into the air, landing in the same position, and up again. Danilova rose on pointe in relevés and nervously ruffled the edge of her tutu. Riabouchinska circled the crowded stage in flashing leaps, while Lichine and [Jasinsky], pranced in place like racehorses in the starting gate."

Osato's love for ballet at first sight, a performance of *Cléopâtre* by the Diaghilev company in 1928 was nothing short of passion: "Near the end of the ballet, the leading male dancer began to walk towards Cleopatra, trembling so that even the muscles of his bare feet quivered. His enormous dark eyes never left her face as she handed him a goblet and commanded him to drink. He took the golden cup; as he drank, his body suddenly stiffened and, in a spasm, he arched backwards and fell to the floor. Very slowly, surrounding dancers covered the inert body with a large cloth. I thought he was dead. The final sight of his beloved grieving, prostrate over him, totally convinced me. I was dumbstruck. As we left the theatre, I told my mother I wanted to be a dancer." So begins the story of a little girl who, even as a grown woman, knows ballet to be a whole world in which one can live and die.

COLLECTING

By Judith Goldman

Still a good buy— hard-working antiques

Talk of recession seldom affects the antiques market's high end. Demand for quality is a constant, and competition for five-figure highboys, lowboys, and block-front desks remains fierce—even in the worst of times. If anything, inclement financial weather brings new interest to the best of everything: fine furniture almost always offers a greater return on one's money than a savings certificate.

But current economic conditions have affected the market's middle range. When money gets tight, fewer people sell objects of moderate quality; even fewer buy them. Trading up is a luxury of a fluid economy; and most people are not out tracking a rare set of Duncan Phyfe chairs or a Queen Anne sofa, they are making do.

Objects of moderate quality will never be more than that. Chipped, partially restored nineteenth-century country furniture, oak tables, dry sinks, utilitarian cupboards, comfortable rockers, wooden kitchenware aren't masterpieces of tomorrow. Value lies in their charm, utility, and fashionableness. These pieces are meant to be used, not cherished; and they may be this summer's best buys—provided one looks for them on country roads, not city streets. Claw-foot oak tables that sell for $500 in Manhattan can still be found for $200 and $300 at country sales. And nineteenth-century kitchenware—tin plates, wooden rolling pins, glass pickle jars—that bring laughably high prices on New York's Madison Avenue sell for a song at rural auctions.

This summer's search may be harder. A long-time observer of the antiques market maintains that there's no oak furniture left in New England; that dealers took it West, where they sell it at four-figure prices.

But if there's less available, there's also less competition for the moderate-quality objects that were overpriced just two years ago. And the great advantage to kitchen cabinets made of pine, chopping blocks, blanket chests with peeling paint, rocking chairs, and beehive butter molds, is they can be used as soon as one gets them home.

Americana at its best: Federal tiger-stripe maple corner cupboard, Pennsylvania, ca. 1800

MORE COLLECTING:

Auctions not to miss this summer: The superb sales of Richard Withington in Hillsboro Center, New Hampshire; Mr. Withington is the dean of country auctioneers. On July 17, 18, 19, Bolton, Massachusetts, auctioneer Robert Skinner sells a two-generation family collection of fine Oriental carpets, Victorian and Early American furniture, and important paintings on premises at Auburn, New Hampshire; on July 8 and 9, Richard Bourne's annual Decoy sale which always sets records (Hyannis, Massachusetts).

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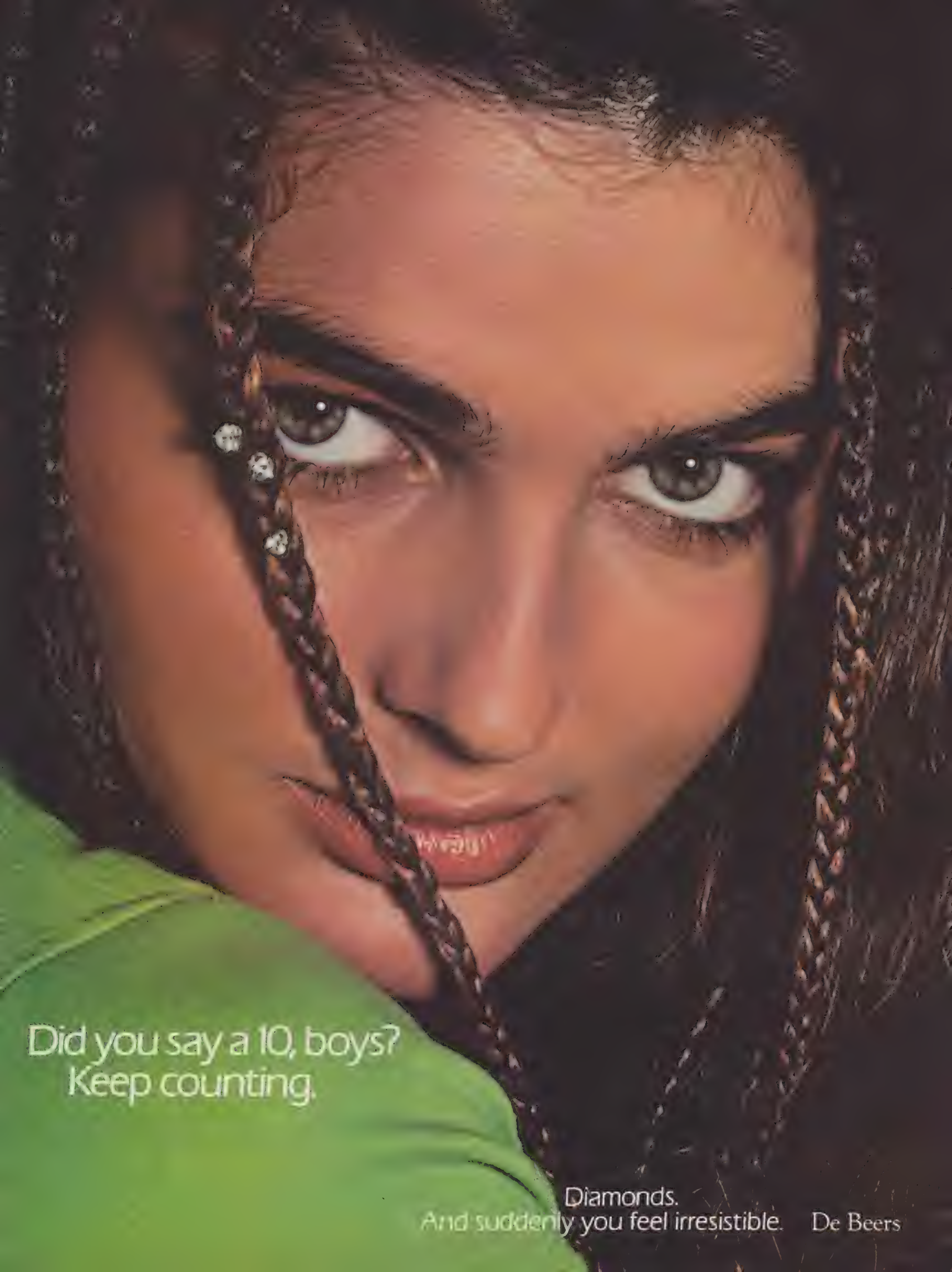
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Between Us

Who drinks and why... jobs for the not so young...a name game

By Lorraine Davis

WHY WOMEN DRINK

Almost as popular now as books on menopause and aging—new ones daily—are looks at women's use of alcohol and drugs.

THE INVISIBLE ALCOHOLICS by Marian Sandmaier (McGraw-Hill) explodes the idea that drinking women are middle-aged suburban housewives—they come from every class and age. Women, according to Ms. Sandmaier, who is the former director of Women's Programs for HEW's National Clearinghouse for Alcohol Information, drink for reasons different from men's, and alcoholism in a woman arouses in others a contempt not heaped on male drunks." Johnnie Albertson, a recovered alcoholic: 'Nobody wants you, you're isolated from everyone, and you quickly learn to hate yourself. You're simply obliterated as a woman and a person.'"

Because of this double standard, women have been left out of most treatment programs for alcoholics, often wind up in psychiatric wards where surroundings are horrifying, the treatment brutal: "A Washington, D.C., businesswoman remembered: 'My husband told me he was taking me to a hospital and I went willingly, no questions asked.... My husband left and I was told to follow the man who was carrying my bags.... I noticed that he was locking doors behind him and I said: "What are you doing that for?" and he said, "Don't you know where you are?" And I said, "no," and he said, "You're at a federal facility for the insane.'" The book lists helpful reading, programs, and organizations.

WOMEN WHO DRINK, another survey of the situation by John Langone and Dolores de-Nobrega Langone (Addison-Wesley), has this clue to the self-image of women alcoholics, the kind of free drawing they do: "It is not unusual for a woman alcoholic to draw pictures of trees stripped of leaves ... of themselves as small individuals standing beside larger people, of themselves in the role of a murderer's victim.... Groomed from the outset to do for others first, to put others ahead of herself, she develops the subservient tone that contributes to lowered self-esteem."

THE FEMALE FIX (Houghton Mifflin) by Muriel Nellis deals not only with women's alcoholism but with their dependence on tranquilizers and other drugs prescribed by their physicians, sometimes as "treatment" for drinking problems. Mood-altering drugs are sold aggressively to doctors as quick answers to a wide range of female ills (women are the receivers of 64 percent of the prescriptions written for Valium, for instance). When the women's problem is alcohol, the drug becomes a substitute addiction and combining it with alcohol can be fatal. This book has a listing of state programs, treatment resources, and self-help organizations.

ANOTHER YOU . . . AN ELDER YOU

How to be two places at once is a trick that confronts women who work and homemakers who undertake busy volunteer schedules. Who stays behind to wait for the TV repair man while you're at the office? ... collects your mail while you vacation? Two enterprising women, Patricia Wilkins and Ellen Hassman, have incorporated Time Savers, a fully bonded and insured corporation that employs retired women and men to "sub" for you. This answer to the city dweller's need also helps those forced to retire before they are ready for inactivity. Address: 434 East 72nd Street, NYC 10021; (212) 249-6363.

Another job opportunity for middle-aged and older women: Mature Temps Inc., one of the nation's largest temporary-employment services specializing in placement of older people—even without basic skills. Free training in certain office techniques and a chance to brush up on new equipment help women reentering the business world after years of child raising, and "temping" is a good way to try out for a permanent job. Most of these positions (over one hundred classifications) are office-related but include market research, product sampling, etc. A subsidiary of the Colonial Penn Group of insurance companies, Mature Temps is in New York, Los Angeles, Pasadena, San Francisco, Chicago, Baltimore, Boston, Bala Cynwyd, Malvern, Philadelphia, Plymouth Meeting, Dallas, and Washington DC.

WOMEN BLUES

When Rosetta Reitz wrote to the organizers of the Kool Newport Jazz Festival (begun in 1953 at the fabled R.I. resort, moved to NYC in 1972) last year about the lack of women on their program, they hired her to join George Wein in co-producing "The Blues Is a Woman," a Festival concert on July 2 in Avery Fisher Hall, narrated by Carmen McRae and featuring Beulah Bryant, Nell Carter, Sharon Freeman, Adelaide Hall, Linda Hopkins, Little Brother Montgomery, Koko Taylor & her Blues Machine, Big Mamma Thornton, Sippie Wallace, plus the Classic Jazz Band.

At the same time (8:00 P.M.) that night, in New York's Carnegie Hall, another female, Toshiko Akiyoshi, and a small ensemble of male guests will join the Akiyoshi-Tabackin Big Band in a concert that is co-produced by the Kool Newport Jazz Festival and National Public Radio's "Jazz Alive."

REMEMBER THIS NAME

Her imagination instantly "liberated" when her lawyer told her, "It doesn't have to mean anything," Shirley Henschel named her licensing agency "Alaska Momma, Inc." ("Did you want me to call it Alaska Poppa?" she said.) This same free imagination works when Shirley thinks of a new application for a familiar name or trademark—how about a Wonder Bread shoulder bag or some Hostess Cupcake soap?—then goes after the rights, finds an outlet for them. Ms. Henschel worked in public relations before she slipped "sideways" into her own business of acquiring and selling rights to cartoon characters and corporate logos, satisfying, she said, "both my business and creative urges." In launching your own business, never underestimate a stand-out name.

COPENHAGEN ART SPREE

Thousands of American women artists were invited to submit works for the first International Festival of Women Artists, to be held in Copenhagen, July 14-30, at the time of the World Conference of the United Nations Decade for Women: Equality, Development and Peace. Art will be shown at the Ny Carlsberg Glyptotek Museum as part of a project that includes a poster exhibition, film screenings, performances, literature, panel discussions, emphasizing women's world solidarity. U.S. participation is sponsored by Coalition of Women's Art Organizations.

Beauty Now

Maintaining appearance, stamina in a 9-to-9 day... real-life stories from 3 working women

The "movie-star" life—'80s style

Sally Kellerman *(left)* is a "star" in the modern sense: a working woman, who takes her movie career—"being an actress is a *business*"—as well as her other one as a singer seriously. What's most important to Sally, next to her dual careers, is, not surprisingly, fitness. "Swimming is the one thing I do every day; even in Australia, making a film, I was up and in the pool by 5:00 A.M." Her program: about thirty laps in a half hour . . . "it's the basis of my fitness program; it keeps me slim." So does California nutritionist Judy Mazel's Food Awareness Training (FAT) course. Not only what she eats is important, (apples, *inset,* are a favorite) but *when*: "Never before I'm due to sing."

Short cuts to great looks

Ask any woman on her way "up" and, she'll agree with Tara Ana Finley (right), one of the few female auctioneers and a vice president/director of Phillips Auctioneers (525 E. 72 St., NYC): "You've got to be willing to give your job most of your time." Which means that what counts for Tara is what counts for all working women: a "public appearance" that has staying power, ease of maintenance, and, in her case, a focus on "body parts" that are always in view—hair and hands.

Hand care for Tara consists of weekly "trims" with a man's nail clippers—"I like my nails short." Hair trims (high on Tara's must-do list) take place frequently but "only at hair salons that take me without an appointment." Another priority: presentation lessons—voice and diction—from Charles Kebbe, 33 W. 60 St., NYC. And to keep in shape: a chef's salad at her desk—"I never go out to lunch," and cycling to work (left).

Discipline

"You spread a bit from this job," jokes Joan Carey (above, "uniform-dressing" in a navy suit, high-collared shirt—"best under my robe") about her position as administrative judge for the Criminal Court of the Borough of Manhattan. To compensate for sitting in a courtroom processing 130 cases a day, and now overseeing the workloads of twenty-five criminal-court judges, Judge Carey walks to work and runs six to seven miles each week in NYC's Central Park.

For Joan Carey, the disciplined life pays off. "If I splurge for two or three days, I pull back on the others—eating fruits, vegetables, and, for protein, steak or hamburger." Lack of free time is a factor—but so is appearance. Joan Carey takes her job—and her image—as a judge seriously. Her answer is: tradeoffs. "I cut my hair frequently, comb it with my hands;—it must always look neat but if I can't get to a salon . . . my sister's terrific with a scissors!"

Naturally, to a woman who spends her daylight hours indoors, one of life's great joys is sunshine. "But I'm cautious—I always wear sunblock."

M.D. SKIN CARE

Here now: From twenty-five doctors (including a group of dermatologists and plastic surgeons), a group of new skin treatments (for oily and "normal" skin) called Dermáge. In the testing stage, all products rated ultra-safe, nonirritating. Dermáge foundation can be used after plastic surgery, dermabrasion, to cover scars, even by "atopics" (people allergic to almost everything). More: ask your doctor or write: Cosmedics Research Laboratories, 1148 S. Peters, New Orleans LA 70130.

E.S.P.

FRAGRANCE NOW

. . . now stands for "extra-scentsory perception," the future of fragrance, moving towards "psycho scents," says scent pro Amelia Bassin; e.g., environmental scents to conjure up cozy kitchens with a smell of hot apple pie and, for kids' rooms, the corner candy store. Plus "scentronics"—which get you moving in the A.M., not with a shrill alarm, but with the smell of fresh hot coffee and a toasted bagel. . . . And perfect for summers, the new Molyneux perfume, as crystal clear and cooling as its name (Quartz) implies.

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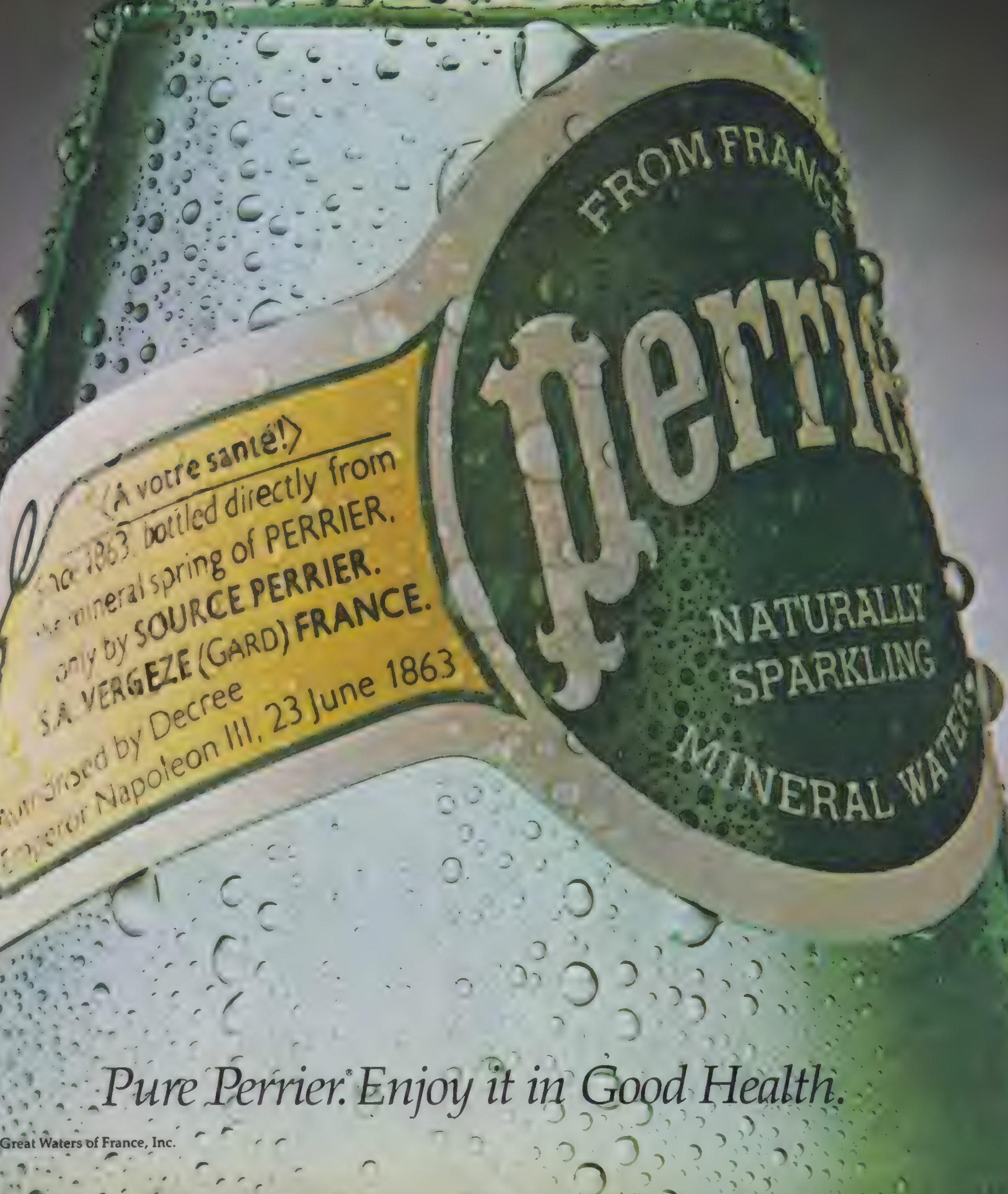
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Today's tax-shelter maze: find the right route for you

Ways to defer tax payments, avoid legal traps, find financial breaks

BY JEANNETTE REDDISH SCOLLARD

Tax shelters. Mysterious words you overhear in whispered conversations between the ambitious and the affluent. They make them sound like an investment panacea. Are you missing out on something? What is a tax shelter? Should you have one? Where should you begin?

Tax shelters are investments you make to improve your tax situation, complicated in their applications but simple in concept.

To begin, the very expression "tax shelter" is misleading. "Shelter" is a misnomer. A better phrase would be "tax deferrer" or "tax diminisher." An investment in a tax shelter is by no means safe from investment storms, but it does defer tax paying. In short, what a tax shelter should be is an investment with excellent short-term tax advantages and long-term investment rewards.

It is a serious but frequently made mistake to view a tax shelter only as an aspirin for a tax headache you have this year. The long term must always be kept in mind. Taxes deferred now are only deferred; they must be paid when your shelter has run its full course.

With planning, you can use a deferral to your advantage only if you anticipate a future time when your income and tax level will be lower. The U.S. Government has gone to great lengths to encourage tax deferrals in its Savings Bonds programs. Unlike a bank savings account, whose interest is taxed the same as the income from a job, these Government bonds bear interest that is not taxed until you cash the bonds in. The interest is taxed at your tax rate when you redeem the bonds, not when you saved for them. For the favor, however, the U.S. gives you a relatively paltry return, a low interest rate.

In the more recently initiated Individual Retirement Accounts (IRAs) the Government is sponsoring sheltering two ways. First, if you are a worker whose employer does not have a pension plan, it permits you to deduct from your current taxable income the amount you save in your IRA bank account. (There is a $1500 maximum amount permitted annually for each wage earner; $1750 for a married couple with only one income.) Then, it permits you to earn interest on this hoard without paying taxes on the interest until the day you withdraw the principal. You are taxed then only on the amount you withdraw.

IRA accounts are encouraged for retirement because then, presumably, you will be earning less and therefore be in a lower tax bracket. The Keogh plan provides the same kind of shelter for those who are self-employed. These tax breaks are not because of any milk of human kindness in Uncle Sam's veins. He is thinking that you individuals with IRA caches will be less dependent on the Government programs down the road—important since the future of the Social Security system is uncertain.

There are a wide variety of shelters that have a wide range of risks. If you are paying out 50 percent of your income in taxes, you begin to perceive the risks in a different manner. (The 50 percent tax level may hit you when you make $32,000 a year if you are single. If you are married and you and your spouse have a joint income of $44,000, you may be taxed at 50 percent.) If you venture

IRS can disallow some tax shelters

$10,000, you can figure you can expect to lose $5000 at worst—because a loss will be deductible from your taxable income and the Government would have claimed 50 percent of it anyway. Thus, in a perverse way, you and the Government become partners; should you lose everything, you lose $5000 and Uncle Sam loses $5000.

Uncle Sam permits the most tantalizing returns in areas where he wants to encourage additional private money. Investments such as private and public housing are possibilities, as are natural-resource exploration and farming; but the Government recently put the squeeze on some previously profitable tax shelters in the fields of art and lithography. Which brings us to an important point: the rules change. Today's shelters can possibly be tomorrow's total losses. Interpretation of the laws constantly shifts, and marginally accepted shelters can be "disallowed" by the Internal Revenue Service. The more conservative you are, the safer.

Do not scrimp when it comes to legal and accounting advice in choosing a shelter, paying close attention to the caveats I list below. Spurious tax shelters are favored fodder for eager young IRS agents seeking to make a quick reputation within their departments. They are crafty. Be cautious.

A favorite attack is to challenge the validity of the shelter aside from taxes. The burden is on you to prove that your investment has loftier merit than mere tax sheltering.

In tax-shelter real-estate investments, you can go one step further than simply deferring your taxes; you can actually diminish them. One way to do this is by use of financial leverage, *e.g.,* you put up $20,000 to buy a $100,000 multifamily dwelling, and you borrow the rest. You get a tax break because for tax purposes you are able to depreciate the entire $100,000 asset—not just the $20,000 you paid in cash. You also deduct the interest on your loan and certain operating expenses. (Moreover, you will be paying the loan off in "funny money" since each dollar will probably be worth less each subsequent year until inflation subsides.) Should you sell the real estate in a couple of years, the top amount you could be taxed on your profit would be 28 percent because real-estate sales profits are taxed as capital gains. If you are in an annual income range where you typically pay 35 to 50 percent of your hard-earned money in taxes, a 28 percent ceiling can be a veritable windfall.

If your income is taxed at the maximum level, you might do well to look into oil-well ventures. From these you receive taxable income as the oil is harvested but the rate of taxation is diminished because of depletion allowance.

Remember these tax-shelter caveats:

- To learn about tax shelters, contact a major brokerage firm such as Merrill Lynch. Also shop around the legal and accounting community for people who are respected tax-shelter experts.
- Retain a feisty accountant and a conservative lawyer or vice versa and compare the advice they give.
- You can be over-sheltered. Only enter into shelters to the extent they benefit you.
- Tax shelters formed early in the year may be more carefully constructed than those thrown together in December.
- Most tax shelters are partnerships. Look for those where the general partners have a proven track record.
- Look for partnerships where the general partner has a vested interest and something substantial to lose if all goes amok.
- Stay away from partnerships where administration fees and costs are heavy.
- Look for conservative "due diligence" reporting in the offering statement.
- Don't necessarily believe the cover letter from an attorney. Have your own personal attorney check the entire offering.
- In oil and gas ventures, look for diversification. Take some explorations and some developments of proven reserves. Also diversify into different geographical areas.
- Never put all your eggs into one basket.
- Consider the expected ultimate return along with the tax-shelter benefits. In real estate, a favorite scam is to inflate property appraisals. If so, it could be many years before you get your money out.
- Ask your attorney and accountant to prepare for you a Worst Possible Case analysis. Only risk what you can afford to lose.
- Only buy what you are comfortable with. If it keeps you awake with worry, it is not worth it.

Learn before you leap. It's your money. ▽

Beauty Q & A

For an on-the-run summer: quick takes on skin, hair, and makeup...plus help for "adult acne"

Q **As recreation director at a summer resort, I supervise outdoor activities—tennis tournaments, water polo, wind surfing lessons, scuba diving tours. With such a hectic schedule, I don't have time to take care of my hair and skin, which is becoming over-exposed to the sun. Any advice to help me be more careful and to avoid a "shriveled look"?**

A Maintaining healthy-looking skin and hair is sometimes a problem in summer. To help, the following quick tips from top skin, hair, and makeup experts. For a more in-depth story on suncare and summer looks, turn to pages 128-133.

Skin tips:

● If you're taking antibiotics or birth-control pills, be careful about sun exposure. Medications sometimes have a sensitizing effect on skin, so stop-watch yourself.

● A sunscreen product can also be used as a moisturizing base under foundation.

● If your face *does* become sunburned, Kathryn Klinger of the Georgette Klinger Salons recommends bathing the over-exposed area with cotton pads soaked in cold water. This will alleviate the sensation of heat, without damaging tiny surface capillaries.

Hair tips:

● Didier Malige of Jean Louis David suggests washing your hair as soon as possible after swimming in chlorinated or salt water to avoid drying out your hair. If you don't have the time to wash your hair, a club soda rinse will also remove the chlorine.

● Peter Green of the Peter Green Salon in White Plains NY suggests slicking a conditioner on your hair while you're outdoors to protect your hair and give it a treatment at the same time. For fast hair styling: dry-set clean hair on rollers, then cover with a shower cap. While you're bathing, the steam and heat from the bath will wave your hair.

Special advice for Black women:

● If you're going to be outdoors, *always* use a sunscreen with the proper SPF, because Black skin is just as susceptible to burning rays as lighter skins are. After swimming: be sure to moisturize your skin, as an ashy cast may develop, owing to dry-skin accumulation.

● Since Black hair is usually dry and fragile, be sure to apply a conditioner such as Ultra Sheen's Protein Conditioner to your hair. And wear a bathing cap when you're swimming in chlorinated water or salt water.

● During warm weather, have your hair chemically relaxed: this makes frequent shampooing less traumatic on your hair.

Makeup tips:

● Way Bandy suggests using eye pencils, which are more resistant to perspiration, instead of creams and powders.

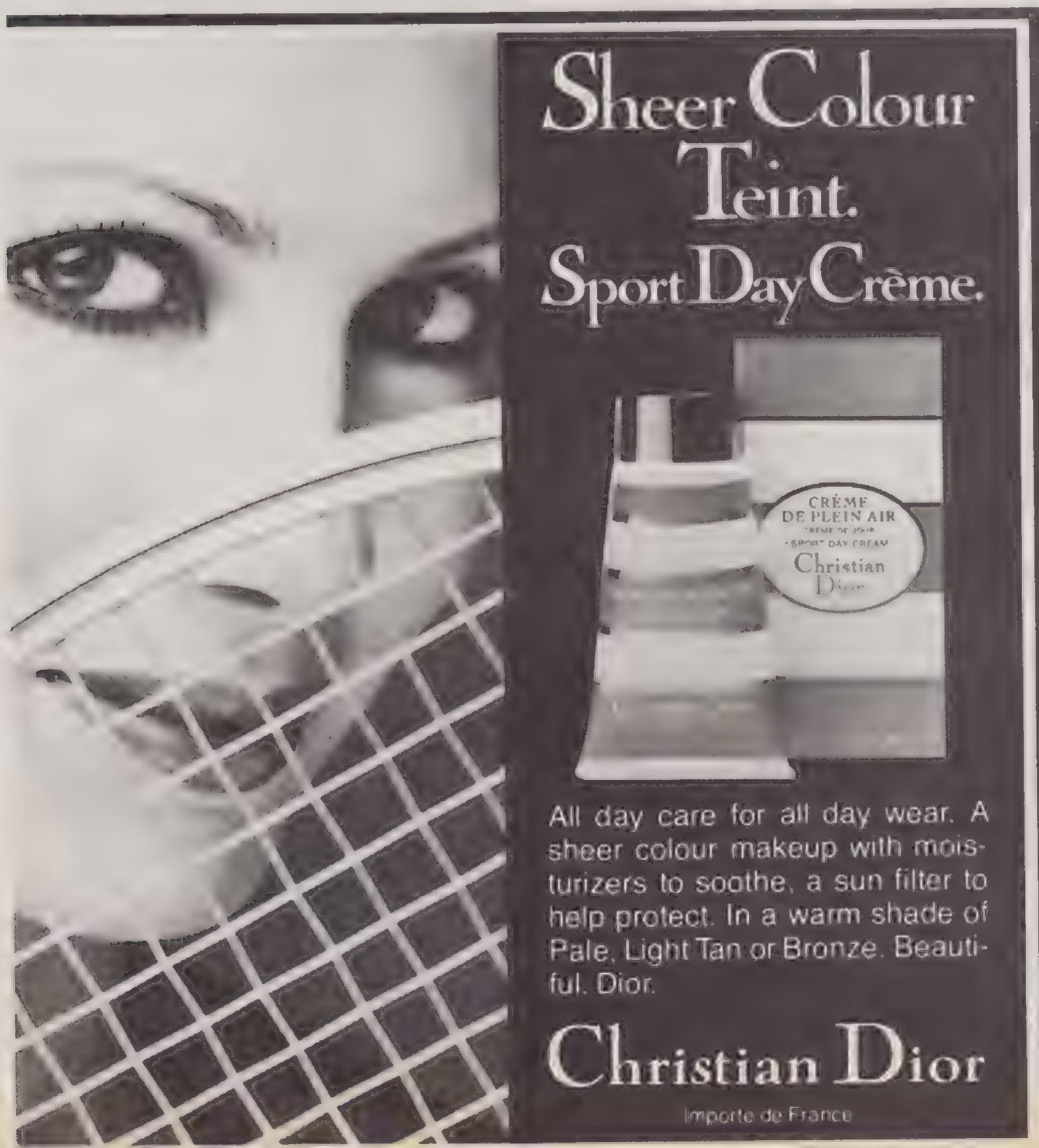
● Vincent Nasso suggests applying all makeup, especially foundation, with a damp sponge to give the skin a more transparent, lighter look for summer.

Q **Help! I suffer from the disfiguring redness of acne rosacea on my face, especially around my nose. This is distracting when I deal with my business clients, which is the nature of my job—public relations. How can I treat and camouflage this condition?**

A According to Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology at Mount Sinai School of Medicine: "Acne rosacea is most commonly seen in patients who are in the thirty- to fifty-year-old category and should be under a dermatologist's supervision. Often referred to as 'adult acne,' it is characterized by extreme redness on the butterfly area of the face (nose and cheeks), with pustules, enlarged sebaceous glands, and dilated blood vessels. The severest form is the 'whiskey nose'—which W.C. Fields suffered from. In some cases, sunlight, alcohol, or certain foods can aggravate this facial condition—but, as with teenage acne, the cause of acne rosacea is unknown." Dr. Pearlstein says that acne rosacea can be treated by your dermatologist with antibiotics and topical medications. Also electrodesiccation can be performed to remove dilated blood vessels. Application of water-based makeup minimizes some of the redness.

Q **I have long, thick eyelashes that always seem to clump together and smear when I apply mascara to the lower range. I've tried different shapes in mascara wands, but always end up with black smudges ruining my makeup. Any advice?**

A Your dilemma is a common one, but there are solutions. Instead of applying your mascara in an outward motion from the lash roots to the ends, try applying your mascara in a horizontal manner, moving the mascara wand *across* your lashes. Or try a new, plastic device called Easy Lash mascara shield which fits along your lower eye lid to protect it while you apply mascara on your lower lashes. Check local drug stores to find it. ▽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WASH

Nature puts protection into your hair. The wrong shampoo can wash it right down the drain.

Any shampoo can get your hair clean. Which sounds kind of good. But, unfortunately, if you pick the wrong shampoo, it can leave your hair really bad off. Here's why.

Blow-drying, bleaching, streaking, straightening, even today's polluted air, can damage your hair. And, since hair is at its most vulnerable when wet, the wrong shampoo can do more than wash it. It can weaken it even further.

What you need is a shampoo de Pantene. There's one for Dry, Oily and Normal hair. Thickening Shampoo to add fullness to thin hair. Vitamin Moisturizing Shampoo for damaged hair. And new Conditioning Anti-Dandruff Shampoo. All help prevent split ends, adding silky smoothness and manageability to your hair, because all contain not one or two, but three effective Swiss conditioners. A combination so unique, two of the essential ingredients are patented.

What's more, our gentle creamy lather lifts out dirt without stripping your hair of its natural oils. Then rinses away leaving no film. Just clean, shiny, healthy looking hair. The kind of hair you want.

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WINES

In their glory: fine French vintages —how to handle them, serve them

By Martin Gersh

As a general rule, it is never a mistake to lay down a newly acquired bottle of wine for a week or two before consuming it, permitting it to adjust to your environment. And furthermore, I think it highly desirable that you stand up any bottle of wine as early as possible on the day you intend to drink it, to enable the wine's sediment to settle to the bottom.

Suppose, however, you are driven by impulse, passion, or necessity to open a bottle that has just arrived—possibly even after a journey of many miles. How harmful will such an action be to your wine? Not necessarily harmful at all, as I have learned during the past five or six years, from a series of experiences relating to this question.

On a number of evenings, several years ago, a friend traveling a distance of more than two hundred miles by car brought wines with him that we drank together only a few hours later. During the interval following his arrival, the bottles—which on various occasions included a Cheval Blanc 1967, a Mouton-Rothschild 1964, and a Montrose 1950—stood upright on a table awaiting us. When we drank them, we found every example to be totally normal in all ways.

Since that time, my wife and I have conducted dozens of experiments ourselves, in which we have consumed wines within hours of my carrying them a few miles from the wineshop to my home. In addition, we have transported fine wines long distances by train and car, and afterwards shared them with friends on the evening of our arrival at our destination. In each and every case, the results have never varied: the wines have been excellent and afforded pleasure to all concerned. Significantly, it is my own cautious practice to carry wines *in an upright position,* moving them with as little disturbance as possible. I then stand up each bottle in a quiet place, for a few hours of final settling before serving it.

The inescapable conclusion: always remembering to handle your wines with reasonable care, you need feel no anxiety when, now and again, you succumb to the temptation of drinking a bottle not previously laid down for a mandatory period of time.

RECOMMENDATIONS

Some fine French wines recently purchased are surveyed below.

— — — — — — —

Château La Tour-Haut-Brion 1971
A top-flight wine in all respects, this Graves habitually offers one of the most engaging initial tastes to be found among the red Bordeaux table wines. La Tour-Haut-Brion is deep, very bold in its thrust and exceptionally fruity. Expect to have three more good years from this vintage. Highly recommended at $13-$18. *Required aeration time: twenty minutes. (Important note: Always remember to recork wines after aeration and between all pourings.)*

— — — — — — —

Château Lascombes 1974
Direct and uncomplicated, rather small in body, somewhat tannic at present, Château Lascombes 1974 is an agreeable wine for current drinking—and probably for the next two years as well. This Margaux is recommended at $7-$9. *Required aeration time: one-half hour.*

— — — — — — —

Château Latour à Pomerol 1974
This interesting Pomerol is a very good wine—smooth, restrained, thoughtful, with considerable body and strength. It should retain its current vigor for another two years. Recommended at $8-$11. *Required aeration time: twenty minutes.*

— — — — — — —

Château Latour à Pomerol 1971
A knockout! Latour à Pomerol 1971 is somber, fascinating, and very powerful. It startled me and may well have the same effect upon you. This forceful wine should be truly outstanding for three more years, or even longer. Enthusiastically recommended at $14-$18. *Required aeration time: twenty minutes.*

— — — — — — —

Château Cos d'Estournel 1974
Fresh and charming, of good size and density, this very fine Saint-Estèphe should give pleasure throughout the next year or more. Well worth buying at $7-$10. *Required aeration time: five minutes.*

— — — — — — —

Château Cos d'Estournel 1971
By far the most slow-maturing among a score of 1971 Bordeaux thus far encountered, this vintage of Cos d'Estournel now lacks some of the completeness and detail which further aging can be hoped to bring. At present fairly tannic, it is nevertheless already a very likable wine. Recommended at $11-$14. *Required aeration time: one hour and fifteen minutes.*

— — — — — — —

Vieux Château Certan 1967
Urbane, delicate, reserved, and of considerable density, this fine Pomerol is now at the summit of its glory and should remain there for approximately two more years. Highly recommended at $13-$18. *Required aeration time: two to four minutes.*

— — — — — — —

La Romanée 1972 (Domaine du Château de Vosne-Romanée)
A truly excellent Burgundy—austere, with a plum-like fruitiness, the 1972 La Romanée is still some years away from full maturity. Do not expect a big wine here! Instead, look for a subtle and interesting one—and a great rarity at that, given its small annual production of roughly three hundred cases. Highly recommended at $25-$35. *Required aeration time: one hour.*

— — — — — — —

Château Ausone 1973
An excellent bottle, young and energetic, this Saint-Emilion's noteworthy features include a refined, flowery taste, moderate body, and very good concentration. Ausone 1973 gives every indication of providing rich satisfaction for the next two years, at the very least. Highly recommended at $16-$20. *Required aeration time: two to three minutes.*

— — — — — — —

Château Ducru-Beaucaillou 1974
Luscious and cheerful, very ample in size, Ducru-Beaucaillou 1974 is a genuinely rewarding wine now, and undoubtedly will continue to be so for the next two years as well. This Saint-Julien is enthusiastically recommended at $6-$11. *Required aeration time: fifteen minutes.*

SPECIAL TREATS

And now we come to rare "classics"—the great old wines that are occasional indulgences. We have all read sensational news accounts of rare old vintages selling for vast sums—literally up to thousands of dollars. In this, as in all else, I believe that sanity and reason should prevail.

I have made numerous direct comparisons between relatively younger and much older vintages of identical French wines, and I am convinced that the former—at eight to thirteen years of age—consistently offer 90 percent of all the essential characteristics later revealed in their final development. Holding this view, I believe that the special joy of drinking a magnificent and rare old vintage is certainly worth about twice the cost of a fine younger version of the same wine—but not more! This price limitation, applied to my own purchases, has guided me in making the following recommendations.

— — — — — — —

Château Ausone 1937
Having had Ausone 1937 on four occasions during the last eight months, I must state that this is simply not convincing as an *old* wine. Resembling the 1973 vintage, described earlier, in terms of complexity and elegance, it is instead a robust and intensely beautiful middle-aged wine—a tribute to its vintage, as well as to those considerate persons who cared so lovingly for it all these years. Highly recommended at $35-$60. *Required aeration time: two to three minutes.*

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Château Pétrus 1957
This marvelous bottle of Pétrus has a depth of initial taste found elsewhere among Bordeaux in Château Latour alone. Very firm, wonderfully fruity, and still showing a youthful vitality that is astounding, Pétrus 1957 is a monumental wine of supreme merit. Highly recommended for a great occasion at $55-$85. *Required aeration time: two to four minutes.* ▽

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FTC Report DEC. '79.

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Fitness Now

AWARDS FROM THE WHITE HOUSE

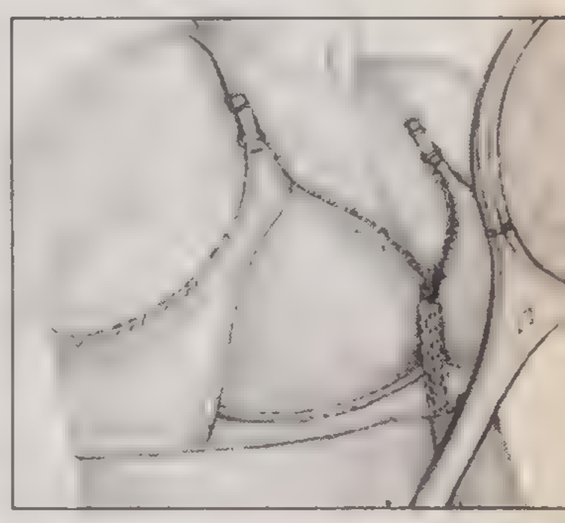
The President's goal: a fitter America through regular participation in sports. Since President Eisenhower first had the idea (in 1956) to encourage more physical activity in the U.S., three Presidents have added their input. In 1975, under the Ford Administration, the Presidential Sports Award was introduced, which has sprinted ahead under President Carter. Now anyone (over the age of fifteen) who says (but need not prove) that she has participated in one of forty-three qualifying sports for fifty hours during a four-month period can receive the award (a certificate signed by the President, a membership card, a blazer badge, and pin) for a four-dollar fee. Business is brisk, with many firms using the Award as an incentive for employees to join their own sports program. For more information, send a self-addressed stamped envelope to: Presidential Sports Award, P.O. Box 5214, FDR Post Office, New York NY 10022.

WATERPROOF SKIN FOR SUMMER?

You want a waterproof makeup that won't be swamped by the first wave? You can have it—from Max Factor, said to be the first to waterproof products, including a base that won't clog pores. Its formulation has molecular openings which allow skin to breathe—and perspire. Use a water-resistant sunscreen under makeup—one that has proved effective against the sun after forty minutes in the water, like Johnson & Johnson's Sundown Sunscreen line.

•••••••••••••••• SUPPORT ON COURT

Evonne Goolagong, seeded No. 3 woman tennis player in the world, is the motivating force behind the Racquet Bra, the first sports bra developed (for Formfit Rogers) by a professional tennis woman, a bra able to "work" with the many exaggerated movements a tennis player makes and give ample support to the breasts. The result: straps with a V-shaped back (don't slip or show), seamless cups to fit smoothly under tank tops, made of a fabric that absorbs perspiration. Game, set, and match.



SKIN FITNESS: MUSTS THIS MONTH

Summer: best time for skin as, with each rise in temperature, blood races faster, throwing off "cellular garbage," helping you to look and feel "in the pink." Summer also means diligent cleansing, deodorizing. Add astringents (if you're oily), toners/refreshers (if you're dry) after your usual cleanser, guaranteeing a super cleanup, lowering skin's temperature to help makeup stay longer. Almay, sticklers for allergy testing, suggest Counter Balance Pore Lotion for oily skin, Deep Mist Mild Skin Freshener for dry. Another seasonal must: an oil absorber such as Charles of The Ritz's T-Zone Controller, which keeps busy up to six hours absorbing oil--best worn under makeup.

BEAUTY NOW

Vogue's view on beauty books

Eating well and keeping healthy are preoccupations of many who often fall down on the second because they manage the first so well. To the rescue now comes Craig Claiborne, *right*, no stranger to either endeavor . . .

MIND OVER MATTER If you think *Craig Claiborne's Gourmet Diet*, by Craig Claiborne with Pierre Franey (Times Books), isn't a diet book to take very seriously . . . you couldn't be more wrong. Written by two well-known food connoisseurs, every one of the two hundred recipes are mouth-watering, *but* they also happen to be LOW SALT, LOW FAT, LOW SUGAR—part of the diet that helped Claiborne, *above*, to lose twenty-five pounds, lower his cholesterol, and stabilize his blood pressure. Now we can all benefit from his decision to do "what the doctor ordered"—to modify his eating pattern or else! With master chef Pierre Franey, Claiborne has devised a haute cuisine diet that includes everyone's favorite dishes ordinarily disallowed on restricted diets—but made possible by substituting "allowed" ingredients for "forbidden" ones. Claiborne's menus in *Gourmet Diet* can direct anyone, however dedicated to the joys of the palate, to the path of healthful living without a single hunger pang, and without giving up the foods you love.

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PRO BEAUTY

Female celebrities—particularly the show-business variety—always appear extremely secure about their images, their looks, and never seem beset by the doubts that plague the majority, even such ordinary doubts as which hairstyle or which makeup to choose. However, it isn't always so. Even a "professional beauty" like Arlene Dahl has her hangups, her moments of indecision; and, in her book *Beyond Beauty* (Simon and Schuster), she describes some of them: a Vidal Sassoon haircut that was a disaster, an Alexandre hairstyle that should never have taken place! Like most of us, Arlene Dahl has learned through trial and error what to do and not to do. In this book, she shares many of her "dos"—for instance, how to maintain a youthful skin (with a cornmeal-scrub recipe for gentle peeling), how to cope with blemishes, using hydrogen peroxide.

THE PERFECT EXERCISE

Is stretching the *key* to the whole "better-body" business—that is, for people who don't know a gym horse from a clothes horse? Professional sports trainer Bob Anderson decided it was time to explain what stretching is really all about and his treatise luckily caught the eye of a publisher. His book, *Stretching* (Random House), is a classic reference on the subject. It starts with stretching as a movement to get the body in condition (for practically everything from resistance work to tennis). "Stretching is the perfect warm-up" says Bob, "preparing muscles for unusual exertion, promoting flexibility, preventing injury, etc. . ." The more he writes, the more you learn why "stretching" is with us as an occupation. It's for the majority—the sedentary who know they should exercise but don't know how to start. How? By "stretching," of course.

Why is "stretching" such an overworked exercise word?

WHO DESERVES THE TITLE: "NATURAL ATHLETE?"

"Every one," according to international coach and gymnast Dan Millman, author of "Whole Body Fitness" (Clarkson N. Potter, Inc.). Sound too absurd to be true? Not by the time you read the introduction; Millman points out we all have natural athletic ability in infancy—before our minds "cloud" over with self-consciousness, fear of failure and before our bodies stiffen with tension. "Whole Body Fitness" outlines clearly a step-by-step approach for developing mental and physical capabilities in the gym (or on the playing field), combining Eastern philosophy with Western sports training: not overdoing but doing the right number of exercise sets, so muscles aren't strained, plus balancing exercise with daily work priorities.

Millman believes just as important as the exercise is the learning process of finding out how much we can tackle physically, mentally, and emotionally.

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For just-showered freshness anytime.

You and your friends: keep good will without good advice

At times, the right listener can be more helpful than a problem-solver

BY BARBARA LANG STERN

How do you react when a friend starts telling you about a problem she's having or touchy situation she's in? Chances are you automatically try to help her out, offering advice and even physical assistance. But have you noticed that quite often, she doesn't seem to want your helpful suggestions? You keep trying and she keeps saying, "Yes, but . . ." and rejecting each of your recommendations, until pretty soon you're both irritated with each other. What's going on here?

The answer may become more apparent if you picture yourself describing a predicament you're facing to a friend who keeps suggesting solutions that you realize *you don't want to hear.* What you'd like to say, if you could, is, "Please stop trying to help me and just be interested and listen!"

"Most of us have no idea of the real importance of listening," says Barbara Sher, a psychotherapist and career counselor in New York City, and founder of Women's Success Teams, an organization that uses group effort to help women attain their goals. "Women especially tend to feel that listening isn't enough; you have to do something to help."

"Men are better at it," writes Ms. Sher with coauthor Annie Gottlieb in their often amusing and always practical book, *Wishcraft: How To Get What You Really Want* (Viking). "[Men have] always known about the healing power of that most ancient of psychotherapists, the bartender. He doesn't do anything but polish glasses and give an occasional grunt while his customer works his way deeper into his second double Scotch and his tale of woe. So when one man walks up to another and says, 'Sam, I'm an alcoholic, my wife is leaving me, I've lost my job,' Sam says sincerely, 'Geez, Joe, that's rough'—which is precisely what Joe needs to hear. But I know perfectly well that if Joe walked up to me and began, 'Barbara, I'm an alcoholic . . .' I'd go, 'Oh my God. What do I do now? Let me talk to your wife. You can live in my house. I'll take you to the steam bath. I'll find you a job.' "

"Women are *fixers,*" explains Ms. Sher. "We aren't the only ones, but culturally and biologically, we're geared to take responsibility for another person's life. After all, when you're a mother and your baby is hungry and crying, you don't just listen sympathetically, you come up with some milk. And the baby learns that mothers fix things. So you develop this sense of responsibility for another's life, and you have a feeling that if all you do is listen and sympathize, you're cheating somebody because you're not giving everything you could give.

"Yet, one of the most profound needs people have is to be listened to with concern and understanding," continues Ms. Sher. "As a psychotherapist, I often deal with individuals who have been hurt, inadvertently or on purpose, by people they love. They still need to love these people, but they're dragging along an awful lot of suffering. Their urge to try constantly to do something that keeps the relationship back where it was twenty years ago is the need to say, 'I want to tell you everything you ever did that hurt me. I don't want you to get defensive, I don't want you to apologize, I don't want you to feel like you're a bad person. I just have to tell this to you or to someone else who can walk through this scene with me and know what I went through *so that I can drop the subject and move on.*'

"On a less serious, everyday level, we each need to have someone say, 'I hear you, I understand that you're in a rough (or funny, or scary) situation, your response is appropriate, *there is nothing wrong with you.*'"

We may have difficulty getting others to listen to us partly because of the automatic "fixer" response but also because many of us don't realize what we want or don't feel we can ask outright for this kind of attention and empathy. So instead of saying, "Look, I need to talk, and I guess I need someone just to listen and care. Do you feel in the mood for that right now?" what we do is disguise our desire to be listened to by offering others a problem that *can* be solved.

"I don't know how I'll ever get the living room redecorated," you may say.

"Why don't you try a coordinator at a department store?" a friend may reply.

And you feel let down. You didn't want advice on where to find decorating help. You wanted to complain a little and maybe boast a bit for somehow having committed yourself to take on this project with no help from your husband (who suddenly pretends to be color-blind and indifferent to his surroundings), at a time when you're under job pressures; and, when to top it off, there's a deadline because your in-laws are coming for a two-week visit in the fall! You really wanted to explain all that and receive a good big helping of sympathy and admiration! And you could have gotten just that by saying three simple words: Please just listen! ▽

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Q Summer Sunshine: Does it throw too much light on your age?

Every woman feels secure in candlelight. It flatters the skin and lies beautifully about your age. But what candlelight conceals, sunlight reveals. And this summer's sunshine can throw a harsh, new light on how old you may really look.

Thirty, forty, fifty? It doesn't matter how old you are, only how old you look. Millions of women around the world share your concern. And many also share the secret of a mysterious beauty fluid that helps them look younger. Here in the United States, it's known as Oil of Olay® Beauty Lotion.

Perhaps you've heard about it. And surely you've seen its remarkable benefits on the younger-looking complexions of some of your friends. If you haven't already discovered it, this summer is the perfect time. And as soon as you try Oil of Olay, you'll realize how different it seems from anything else you've ever used.

Oil of Olay is a blend of precious tropical oil and emollients that creates a younger look and supple feel for your skin. In fact, Oil of Olay is remarkably similar to the natural fluids and oils your younger skin used to have in abundance. It works marvelously to soften age lines and silken the feel even of skin that's very dry.

Just smooth Oil of Olay on your face and throat every morning, every night and watch your skin drink in every precious drop. In no time, you'll notice the difference Oil of Olay can make, and don't be surprised if your friends notice it too. Because those tell-tale lines will be less noticeable, even in sunshine, even up close.

And Oil of Olay isn't greasy, so it gives your make-up a smooth, even look when you wear it underneath. If you prefer no make-up during the summer, wear this skin-cherishing fluid all alone for a healthy glow that lets you look your best even when your sunlit skin is bare.

So don't worry that this summer's sun will throw too much light on your age. Discover the secret of Oil of Olay. It can help you look younger – even in sunshine, even up close.

BEAUTY HINTS:

● *Very often, your skin gets drier during the summer. And the drier your skin, the less smoothly make-up goes on. So try this special hint. Pour some Oil of Olay® into your palm and then add your make-up foundation. Blend them together and then apply the combination to your face and throat, one section at a time, using circular upward strokes. Not only will your skin have the benefit of additional moisture, but your make-up application will be easier and the finish will look smoother.*

● *During the summer, manicures and pedicures are a beauty must. And Oil of Olay is a marvelous conditioner for cuticles. Pour some into a bowl and soak your fingertips, one hand at a time, for ten minutes each. Do the same for your toes. Then gently push back those cuticles with an orange stick (don't ever cut them). Oil of Olay softens so effectively, even ragged cuticles can be easily cared for.*

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Horoscope

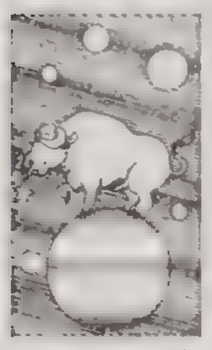
By Maria Elise Crummere **July**

Aries: Surprise support. **Taurus:** Sky-high stakes. **Gemini:** Irresistible you. **Cancer:** You can work wonders. **Leo:** Timing is all. **Virgo:** You get the star billing. **Libra:** Versatility plus. **Scorpio:** A stunning triumph. **Sagittarius:** Jupiter is on your side. **Capricorn:** Take a giant step. **Aquarius:** You hold the cards. **Pisces:** Magic moments

MONICA INCISA

Aries
MARCH 20–APRIL 19

The winning ways of Venus propel you into the business spotlight this month and make everything you touch turn to gold. The new moon on the 12th adds to the momentum, prompting partners to offer you unexpected support. After the 23rd, when you have gathered the information you need, sign that contract. Don't let your heady social life entice you from the business at hand: wrap it up by full moon on the 27th and you'll be the winner.



Taurus
APRIL 20–MAY 20

Financial stakes soar sky-high this month; and, with your ruler, Venus, in your second house of income, you have a good shot at the brass ring. From new moon on the 12th to the 23rd, heed the advice of money wizards around you and consolidate your efforts. Your work pays off from the 23rd to the 27th, when rewards roll in and new options emerge: you can start a second business, take on a new partner, or join a group selling a dynamic new idea.

Gemini
MAY 21–JUNE 20

With your ruler, Mercury, in Cancer, your house of finances, money flows your way all month; you have nothing to do but sit back and let it happen. You will not have to lift a finger in your social life either: the dazzling power of Venus, in Gemini, envelops you with a glow—a serenity—that makes you irresistible to others all month. Don't initiate any new projects or make any major decisions until the 24th.

Cancer
JUNE 21–JULY 22

Your uncanny ability to gauge the mood of the public will work miracles this month. Start to formulate your plan of action at new moon on the 12th; savvy Mercury, the merchant, even though retrograde, will still be there to guide you. On the 24th, Mercury starts to move again and fills you with fresh energy and resolve. If you present your plan to the public in a new and inventive way before full moon on the 27th, your success will be assured.

Leo
JULY 23–AUGUST 22

Early in the month you will be anxious to put creative new ideas into action and to resolve problems that have been distracting you. Be patient, however; this is not the time for resolution. Instead, use the first three weeks to develop your ideas further, research your material. You will get the chance to make your big power play on the 24th when the sun is in your sign once again. Then, if you move quickly and surely, you will win it all.

Virgo
AUGUST 23–SEPTEMBER 22

Virgoans are still basking in the warmth of Jupiter's generosity: your health and finances continue to flourish. Assertive Mars rallies Saturn and Uranus to your corner the first ten days of the month, and you finally are granted the recognition and the honors that are long overdue. The aura of confidence that you radiate—particularly towards the end of the month—will attract people to you and magnify the influence of your opinions.

Libra
SEPTEMBER 23–OCTOBER 22

You can initiate any venture you choose the first ten days of the month. Mars, planet of action, enters your sign on the 11th and sparks you with the energy you'll need to proceed with your plan. From new moon on the 12th until the 23rd, associates stand ready to help you. Your ruler, Venus, in the dual sign of Gemini enables you to handle several projects at once. Present a creative idea between the 22nd and the 27th, and you will meet with astonishing success. Use the 28th to take stock of all that you have accomplished.

Scorpio
OCTOBER 23–NOVEMBER 21

Bravo! You manage to complete a difficult project the first ten days of the month as well as forge powerful connections that will eventually pay off for you. When your ruler, Mars, enters Libra on the 11th, you are faced with a delicate social situation that requires careful handling. But you love a challenge and soon transform the situation into a stunning triumph. Scorpians are not known for their patience; but, on the 22nd, you finally understand that an important relationship needs time to grow.

Sagittarius
NOVEMBER 22–DECEMBER 21

The productive partnership of your ruler, hardworking Jupiter, and businesslike Mars can yield gratifying results the first ten days of the month. If you plan to sign any contracts, do so now. When Mars moves into Libra on the 11th, make your social life work for you by attracting the support of important people. Now is the time—while Jupiter continues to shower its many gifts on Sagittarians—for marrieds to strengthen their commitment and for singles to dazzle others with their cleverness.

Capricorn
DECEMBER 22–JANUARY 20

The first ten days of the month are perfect for doing the building and planning so vital to your career. Your partners will help to stimulate your creativity during this productive period. At new moon on the 12th, you shift from speculation to action and take a giant career step forward. Your ruler, Saturn, will join with Mercury to give you security in this new venture—and to insure its permanence.

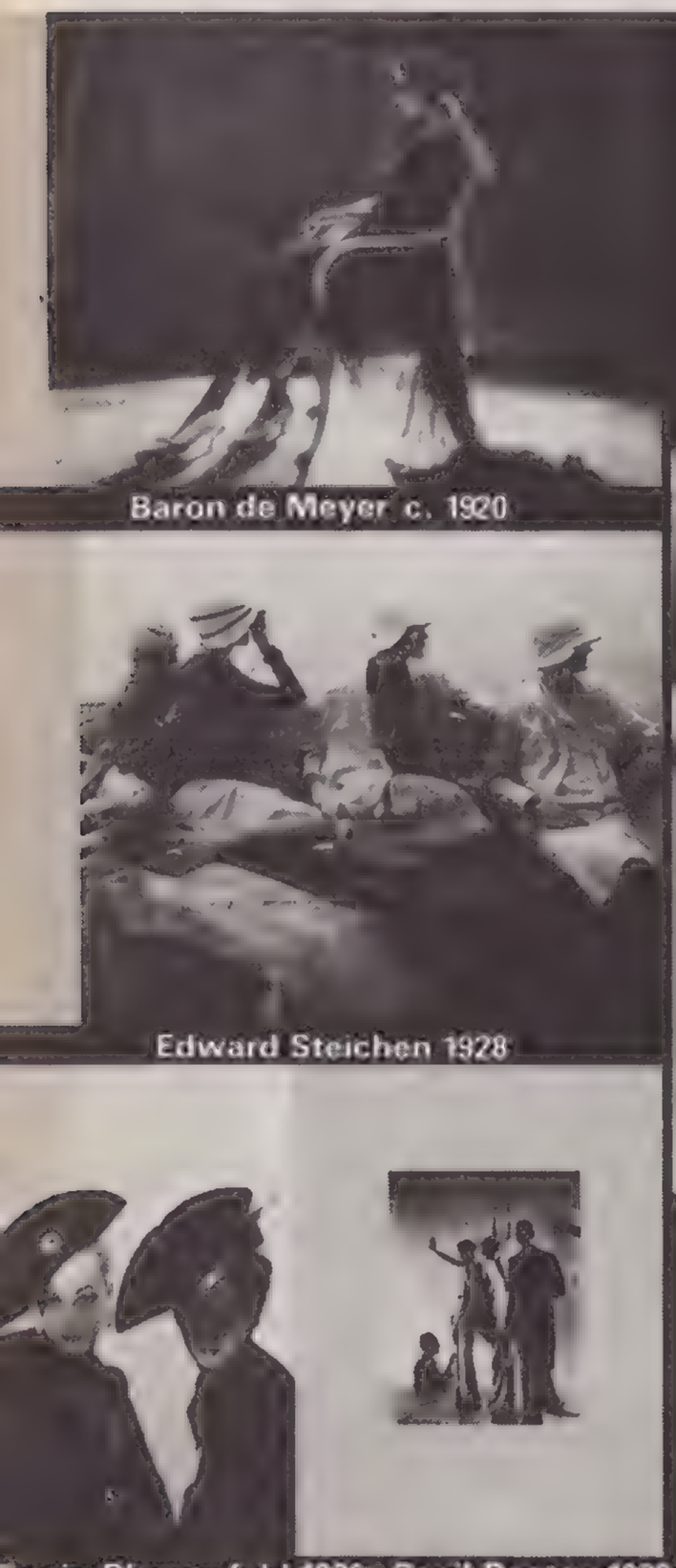
Aquarius
JANUARY 21–FEBRUARY 19

Uranus and Saturn, in powerful aspect to one another, supercharge the air the first ten days of the month and spur you to make striking progress toward realizing your goals. At new moon on the 12th, the focus may shift to your love and social lives, but power remains firmly in your hands. Act wisely, and with the help of Saturn, planet of time and permanence, your relationships will endure.

Pisces
FEBRUARY 20–MARCH 19

The heady period leading up to the new moon on the 12th inspires you to enrich your friendships and to reflect on their deeper meanings. At full moon on the 27th, Venus, planet of love, moves opposite Neptune and urges you to intensify your relationship with your lover as well. The potent chemistry of these two planets also sparks you to create in glorious new ways.

VOGUE: BOOK OF FASHION PHOTOGRAPHY



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Helmut Newton, Irving Penn,
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Introduction
by Alexander Liberman

YOUR LETTERS

(Continued from page 14)

shop talk among surgeons and plastic surgeons has often explored the relative merits of W-, Z-, and reverse-Z stitchery for neatest-possible closures in human skin.

Regarding your article on "Health," March 1980, I would like to call to your attention your facts re: cervical cancer. Studies by Meisels, et al, in 1977 confirm that, epidemiologically, cervical dysplasia occurs with a higher frequency in clients with early onset of sexual activity. The variable has nothing to do with being in a single or married state, but rather with onset of coitus. Increasing numbers of female adolescents involved in sexual activities place a larger aggregate at risk. This was the subject of a thesis I completed in 1978.

Agnes Buckley, M.S.N.
Racine WI

Melva Weber replies: *You are absolutely right that being single or married is not the factor related to cervical cancer risk but onset of coitus is. However, I was reporting American Cancer Society's findings, and these present the increased risk in terms of marital state, which is the way they gathered the information. The Society has equated early marriage with early sexual activity, and the single state with absence of it—an assumption we wouldn't make today.*

ON THE COVER

On our cover and above, Nancy Donahue, and the kind of coloring you want right now in makeup—the clear, fresh lift of pink: Pure Raspberry on lips and cheeks—Fresh Blush and Rich creme Creme Lipstick . . . for eyes, Lilac Color Rich Eyeshadow and Gentle Indigo Gentle Color Eye Pencil. More of a difference, especially this time of year—everything is hypoallergenic. All, Almay. . . . In fashion, two things you'll want first for fall—a hand-knit sweater, a pretty white blouse. Joan Vass sweater; natural yarn blend, about $300; and linen blouse, about $150. Earrings, Isaac Manevitz for Ben-Amun, about $10. Stores, last pages. Hair, John Sahag; makeup, Alberto Fava. Photographer, Avedon.

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PAM BARKENTIN

Shape-up Now

FIRM THROUGH STRENGTH:

Does Arnold's workout give you more muscle?

. . . only if you want it (and up to a certain point—because, luckily, women can't develop the muscles of he-men). So says Arnold Schwarzenegger (*left,* with model Lisa Taylor), weight-lifting champion, who, in his book *Bodyshaping for Women* (Simon and Schuster), has modified his own training program, so that women can work out safely with weights. Weight-lifting (also known as weight-training or resistance exercise) can do one of two things to muscle; it can either build it up *or* slim it down. To build *more* muscle, lift heavier weights few times. To slim shape, lift light weights more times. According to Arnold, his revised weight-resistance program is a "complete exercise," producing flexibility, strength, endurance. Running alone won't do this. Nor will stretching; but his program will—*if* you train. (Check with your doctor first.)

Lisa Taylor works out with Arnold, lifting five-pound dumbbells fifteen times the first week, twenty times the second week; every week thereafter do the exercise twenty-five times. Says Arnold, "I don't count exercise as training until it gets hard."

1., Left, to strengthen back: Lean forward with knees bent, chest out. Raise weights waist high; keep elbows back; head up.
2., for thighs: Thick book under heels; torso straight, chest up. Move up and down.
3., to shape upper arms: Lift one weight high over head; lower it to back of neck. Repeat, other arm.

SELF-DEFENSE: CAN A WOMAN OUTPOWER A MAN?

" . . . it's possible," says Steve Pimsler, black-belt and assistant instructor at the New York Aikikai Center (142 W. 18 St.), "because the Aikido martial art requires technique and flexibility. When a woman defends or attacks, she uses mental discipline with the surprise of physical action. She doesn't need strength as much as she needs momentum."

FIRM THROUGH TONING

Can "spot" work achieve trimmer shape? Yes, says Maurita Robarge, phys. ed. professor at the U. of Wisconsin-La Crosse and Scholl consultant, who says: "Strengthening exercises [*above,* for the thigh, the Scholl sandal adds weight] shorten muscles, which 'slim' shape. What spot work can't do: allow you to burn off fat from the same spot (fat burns from all over)."

Can feet ever be pretty?

The three pairs here tell you they can. (*Right,* feet of actresses Patti D'Arbanville, Pam Dawber; model Lisa Taylor.) How? By having a foot "facial" (at Christine Valmy's; locations, write 767 Fifth Ave., NY, NY 10022). . . . On the beach, with bare sandals: pale opalescents, says Polly Bergen, give longer wear, are attractive against tanned skin. . . . Tints we like: Mostly Mauve/ Barely Beige, part of Jovan's Toe-tique—a kit with everything you need; and Jessica's pale nail at Bloomingdale's.

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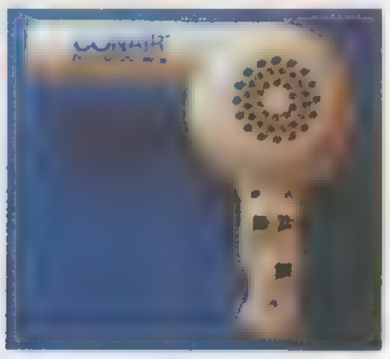

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FOOD

Treats for a summer day: cool, quick soups, salads, desserts

Young French cook's thoughts, recipes for home cooking the creative, no-strain way

BY ANNE-LAURE LYON

EDITOR'S NOTE: *Anne-Laure Lyon, a young French woman living in New York, has been involved in the world of cooking since she was a child. The daughter of a well-known cook, Ninette Lyon, who is the author of numerous cookbooks, many of which have been translated into English, Anne-Laure developed her own style of food preparation early on. She had to. "Whenever I asked my mother what she did to make all those delicious dishes she said it was very difficult to remember exactly. So the only solution was to do it my own way."*

Her way is inventive, imaginative, audacious—and easy to do. "The saddest thing is when home cooking is taken too seriously," she believes. "Whatever you do, you should have fun in the process." Her advice to those wishing to be more imaginative cooks: learn the basics, do a lot of cookbook reading and compare recipes for the same dishes, see where the same principles apply. Then branch out and create your own variations. And don't be afraid to gamble; it takes courage the first time you try some off-beat combination (like Anne-Laure's orange and carrot soup), but often brings rewards.

Anne-Laure is currently teaching a course in Nouvelle Cuisine at the New School in New York, and enjoys cooking for friends' parties.

Here, her notes on how she developed her own relaxed attitude about cooking, followed by her recipes for a summer lunch or light Sunday supper, for six to eight people.

I grew up surrounded by Surrealists—Man Ray and Max Ernst were my godfathers. At the age of eight, I was sent to England to a very proper school, where everything had a way of either being "done" or "not done." I found this confusing. The so-called "crazy" people back home, so relaxed in their attitudes and ways, were being taken so seriously by their audience. Where was the sense? I became the brat who never stopped asking "why." (Even years later, when I went to cooking classes, I would keep asking why certain things were done a certain way, and when my teachers answered "because that's the way it's always done," I was infuriated. How much better to tell people the scientific reasons underlying certain directions.)

My home and school life were a contradiction; and, when curiosity led me to mix them, it was clearly a disaster. When I was about eleven, I brought an English school friend home for a week; and, on the night of our arrival, my mother had cooked a very spicy curry. I don't think my friend had ever heard of a curry and certainly had no intention of even trying it. The result was that all she was given during the remainder of our stay were boiled eggs and toast.

Thinking back, I was very lucky to be brought up surrounded by all types of very cultured people who had taste and allowed themselves the freedom to expand it without too many inhibitions. It was a wonderful education in itself and much more enjoyable than school. Perhaps that is why I feel that cooking should be as much of a free and enjoyable adventure as possible.

CARROT AND ORANGE SOUP

six to eight servings

1¼ pounds carrots, scrubbed and diced
3½ cups orange juice
1½ cups strong chicken broth (canned, with added chicken-stock cube)
¼ teaspoon cinnamon
¼ teaspoon mace
Salt and pepper to taste
1 cup sour cream

Simmer carrots in orange juice and chicken stock in covered pan until tender. Make sure liquid does not evaporate too much. Put carrots, liquid, and seasoning in blender, blend until smooth. Chill for at least 3 hours. Fold in sour cream and check seasoning. Serve.
Tip: A hint of vodka added to this soup is delicious.

CUCUMBER AND STRAWBERRY SOUP

eight servings

3 cucumbers (peeled, diced, seeded)
¾ pound potatoes
5 cups strong chicken broth
15 strawberries
¾ cup of yogurt
Salt and pepper to taste
1 tablespoon finely chopped mint

Simmer cucumbers in 1 cup of broth in covered pan until cooked, 8-10 minutes. Meanwhile, peel and boil potatoes. Put cooked cucumbers (and their liquid), potatoes, 3 cups of broth through your blender with seasoning. Pour into bowl and set aside. Put rest of broth and strawberries through blender and add to rest of the soup through a sieve. Fold in yogurt. Check seasoning and chill *at least* 3 hours. Sprinkle chopped mint on top just before serving.

SEAFOOD SALAD

six servings

2 pounds of cleaned squid (your fishmonger can prepare this for you) or, if you prefer, substitute a combination of shrimp, crab, scallops, clams.
⅓ cup chopped fresh dill
½ cup chopped fresh parsley
1 tablespoon chopped fresh basil
1 cup coarsely chopped onion
2 cloves minced garlic
Lots of pepper and a little salt, to taste
1 cup olive oil
⅓ cup of wine vinegar
1½ lemons
Optional: mozzarella cheese, 6 cucumber halves

Boil 3 quarts of water furiously and add squid. Return to boil and cook 10 minutes. Drain and set aside. When cool enough to handle, cut squid into ½-inch rings and place in large bowl. Add all the seasonings, oil and vinegar, and toss. Cut lemons into thin slices, remove seeds, quarter, and add to squid. Let stand in refrigerator for at least 24 hours, stirring occasionally. Serve on a bed of finely sliced mozzarella cheese or in cucumber boats (half cucumbers with seeds scooped out). You *(Continued on page 70)*

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(Continued from page 69)

may spoon on a couple tablespoons vinaigrette. (Recipe below.)
Tip: Serve with a French loaf cut in half lengthwise, and rubbed with garlic, then with a juicy tomato half. Sprinkle with a few drops olive oil and warm up in oven.

VINAIGRETTE
about two cups

1 cup olive or vegetable oil
1 clove garlic, minced
¼ cup each lemon juice and wine vinegar, mixed
¾ tablespoon soy sauce
1 tablespoon Dijon mustard
Salt and pepper to taste

Combine all ingredients and add 1 tablespoon of any fresh chopped herb: tarragon, thyme, chives, parsley, dill.

TORTELLINI SALAD
six to eight servings

2 packets 15-ounce frozen tortellini
5 scallions
3 cooked red pimentos
2-3 knockwurst
1 tablespoon pignoli nuts

Cook tortellini in salted boiling water (with a drop of oil) for about 12 minutes. Strain and cool. Wash and chop scallions, cut pimentos into thin julienne strips, and dice knockwurst. When tortellini is cold, mix it with all other ingredients and toss with one of the following dressings.

PESTO SAUCE
about one and one-half cups

2 tablespoons pignoli nuts
2 small bunches fresh basil
4-5 garlic cloves (according to taste)
1½ cups olive oil
¾ cup grated Parmesan cheese
Black pepper to taste

Mix all ingredients in blender until sauce is well blended. Pour onto salad and toss well. Sprinkle with ¾ cup grated Parmesan cheese and serve.

DILL DRESSING
about one and one-half to two cups

2 tablespoons finely chopped dill
1 egg yolk
1 tablespoon Dijon mustard
1 tablespoon lemon juice
1 tablespoon white-wine or tarragon vinegar
2 tablespoons sour cream
1½ cups olive oil
Salt and pepper to taste

Combine all ingredients in blender except for oil. Start mixing and slowly add oil. Serve at once or keep in refrigerator until just before use.

SUMMER PUDDING
six servings

A version of the classic English recipe which must top the bill as one of the greatest summer desserts. It is based on a mixture of red fruits, but you can combine your own choice of fruits (keeping the red color predominant) and add spices and liqueurs to suit your own tastes.

6-8 slices stale, crustless white bread, cut ½-inch thick
1½ pounds mixed berries (strawberries, raspberries, blueberries, cherries, blackberries)
1 cooking apple, peeled, coarsely chopped
½ cup sugar
½ teaspoon cinnamon
2 tablespoons Cointreau

Line bottom of 4-cup soufflé dish with enough bread to cover base and sides completely. Make sure bread fits closely together. Carefully clean fruit and put in wide, heavy bottomed pan. Add apple and sprinkle with sugar, cinnamon, Cointreau.

Bring to boil over very low heat and cook for about two minutes until juices have begun to run. Remove from pan, separating juice from fruit through strainer. Spoon fruit into bread-lined soufflé dish with a couple of tablespoons of juice. Cover surface completely with rest of bread. Put a plate that fits inside of dish on top of dessert and weight it down with heavy object. Refrigerate and leave to chill for at least 8 hours.

Before serving, remove the weight and turn dessert upside down to unmold. Pour rest of fruit juices over any part of bread which remains uncolored.

Serve with whipped cream. ▽

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Entertaining: Tips and Treats

By Sandi Cushman

There's no place like home—for a party. When you give the party, it's your show: you write the script, produce, and direct it. What power, what intrigue, what thrills—whom to seat next to whom at the dinner table! The object being, of course, that everyone has a good time. (Show me a hostess who's enjoying her own party and I'll show you a great party.) Starting here: entertaining-at-home ideas, surprises, innovations, to help you make your parties a runaway success—for your guests—and for you

THE HOTTEST DISH THIS SUMMER: COLD PASTA, delicious and dollar stretching. Manhattan restaurateur, Stephen Spector, of Le Plaisir, offers these how-tos: Cook tortellini or pasta in butterfly or seashell shapes in chicken broth till just *al dente*. Rinse in cold water, drain, toss with some very good Italian or French olive oil. The quality of the oil will affect the lightness and the flavor of the pasta, so get the best you can afford. Serve with a mixture of homemade mayonnaise, mustard, dash of tarragon vinegar, some chopped fresh basil (a sort of free-form pesto sauce), or with fresh tomatoes, peeled, seeded, chopped, and blended with oil, basil, a pinch of minced garlic. Great way to dress up leftover cold chicken or meats, or to make expensive shrimp, crabmeat, or lobster go much further: dice fine, mix with pasta and a Dijon-mustard vinaigrette.

LOOK-FORS

A clay wine cooler: *keeps a pre-chilled wine bottle at the same temperature for hours without ice (one example, photographed, right) . . . .* ***"Fire Starters,"*** *squat little candles impregnated with chemicals that, lighted, ignite stacked charcoal briquets (for barbecuing), or fireplace logs, in minutes. Their advantage: eliminating the need for lugging cans of liquid charcoal igniter out to your grill—a lot safer to use, too . . .* ***"Times Up,"*** *plastic nail-shaped gauges to insert into meat, poultry so they won't overcook. When your chicken or steak is done but still juicy, the post of the mini-timer pops up (available at Bloomingdale's) . . .* ***Recipe card file*** *by Aspenglas, part of The Aspen Line (P.O. Box 10666 Denver CO 80210), holds 350 or 500 cards and displays the one you're using, spatter-proofly, in the see-through holder of the lid . . . A little wooden* ***pasta drying rack,*** *for anyone going the homemade-pasta route, a help in handling cooked pasta for a lasagna casserole. At Lee Bailey at Henri Bendel, NYC.*

Flowers: Pretty is back—and the best look for flowers now—as if they've been cut fresh from your well-tended garden. "There's a softer, warmer look about how we live now, we're enjoying being surrounded by *things* again, and flowers are part of all that," says Zibby Tozer, whose business, The Flower Service, supplies flowers and plants to New York museums, corporations, private homes. "I like the look of a small clay pot holding a single flowering bulb, a glass Chemex jar holding a single flowering branch (*Dendrobia* orchids have a wonderful bend to them—they arrange themselves), a small silver bowl (even a sugar bowl) holding a little pot of primroses." *Tip #1:* The handsomest, easiest way to stabilize cut flowers is a glass container with a wide throat, using a pile of "black rocks" on the bottom. Black rocks are those smooth, overgrown pebbles from Japan, available at many florists. *Tip #2:* A leaf or two clipped from an attractive house plant makes an unusual and (easily available) backing for a single flower in a small glass jar.

LUNCH FOR SIX IN THE GARDEN

Orange and carrot soup

Seafood salad
Tortellini salad
Assorted hot breads
Summer pudding

Frascati **Perrier**

The luncheon ideas, above, are from Anne Lyon (her recipes begin on page 68); the menu, a revival of an old custom—putting handwritten "bills of fare" at guests' places so they can adjust their appetites, leave room for dishes to come—like a wonderful, rich dessert.

TASTE AND LEARN *Become your own wine expert in only eight weeks. Sign up for Windows on the World's seminar, taught by Kevin Zraly, cellar-master for the New York restaurant. Summer session runs from July 9 to August 27, costs $250, plus tax. You'll taste from eight to twelve wines each session, cover the best-known wine-producing regions. Information: Kevin Zraly (212) 938-1100, One World Trade Center, New York City 10048, 106th floor.*

Hair Now

Lighter is younger say the world's leading hair colorists

Hair coloring isn't a magical business. It's a measuring business where the best colorists (like great chefs) have an intuitive feel about the mix (and amount) of ingredients needed for each shade for each woman, keeping the "formulas" in their heads. This is the reason women often follow their colorists from salon to salon . . . to ensure their hair color remains constant over the years.

HIGHLIGHTING SHORT STRAIGHT HAIR GIVES IT EXTRA MOVEMENT AND SHAPE— AS HERE (LEFT), CARRIED OUT BY NUBEST: BACKCOMBED, LIGHTENED ON TIPS ONLY

BLUSHING doesn't only apply to skin. At the Louis Guy D' salon in New York, "blush-on" color for faded fair (to mid-brown) hair is the latest demand . . . ever since Revlon, experts in the facial-color area, bought the Roux hair-color business and quickly introduced some stunning new *rinses*—yes, rinses —that Constance, director of haircolor at Louis Guy D', "washes" through the hair to deliver "blushes" all the way from gold to apricot.

EARRINGS BY TED MUEHLING

Do You Really Color Your Hair?

With today's technological advances, it isn't even easy to achieve an "unnatural" looking hair color. Clairol's Nice 'n Easy, for instance, has always been well named—delivering shampoo-in "permanent" (won't wash out) color (in twenty minutes), in shades that range from Natural Blue Black (only young brunettes should try it) to Natural Pale Blonde (skin tone must be fair). Along with the color kit, now comes a patented Lasting Touch Unique Action Conditioner formulated for Nice 'n Easy users to improve hair quality through at least four shampoos.

WHEN HAIR COLOR'S FADED, OPT TO GO ONE OR TWO SHADES LIGHTER TO RENEW COLOR VITALITY

Summer gold from L'Oréal (above)—Lightest Auburn to "lift" dull fair hair; Brightest Auburn for dark—both from the Preference Permanent Creme-In Haircolor

EARRINGS BY ELSA PERETTI OF TIFFANY

"My hair gets overworked in the studio...needs 'natural' remedies to recover"

Lauren Hutton, one of America's most famous faces, has her own line of defense for what she considers is her "thin, flyaway hair," constantly worked on in film and photographic studios. She believes homemade rinses of stinging nettle tea renew the necessary body, following a strictly herbal-based shampoo (every two days). She likes the natural method of hair lightening, too—uses a mixture of lemon juice and yogurt applied as a "pack."

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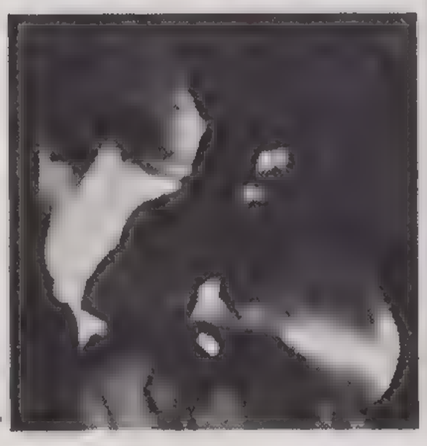
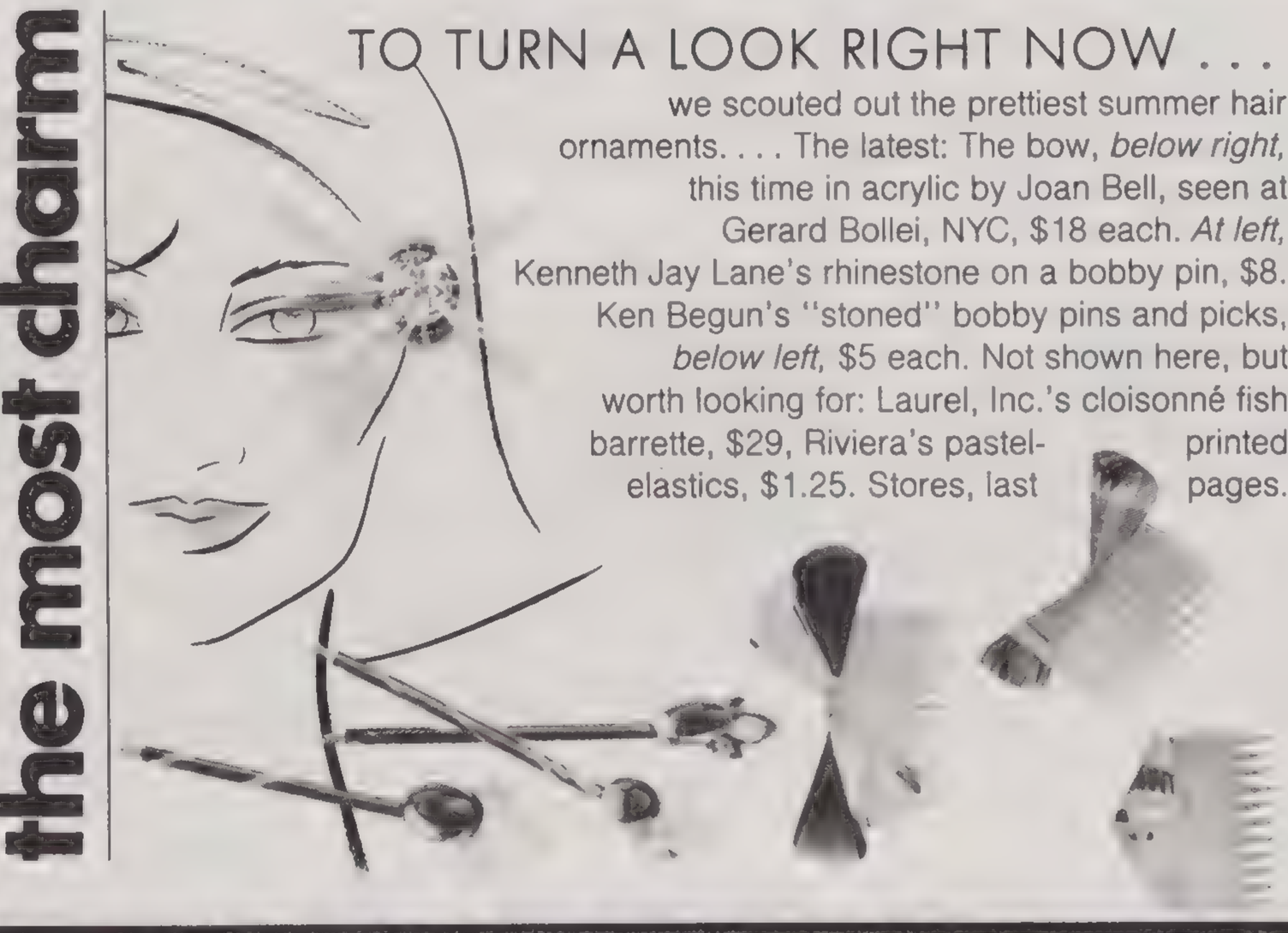
Hair Now



One of the most attractive ways of a bow: oversized and asymmetrical, this seen on the runway at Valentino, right.

Newest–prettiest–hair ornament to watch for: a bow!

All over Paris, all over Milan—suddenly, there's a very feminine charm of a bow! We saw them on dresses and on jackets, on shoes, and tied at the neck; but the prettiest way bows turned up—in hair. In velvet, satin, and in net, holding back new versions of ponytails . . . on small hats with feathers, or on wavy curls caught to one side (this, being done in NYC by David at Rose Reti) . . . on sleeked-back evening hair (at Givenchy and Valentino) . . . all ways, all sizes—a look-turner!



TO TURN A LOOK RIGHT NOW . . .

we scouted out the prettiest summer hair ornaments. . . . The latest: The bow, *below right,* this time in acrylic by Joan Bell, seen at Gerard Bollei, NYC, $18 each. *At left,* Kenneth Jay Lane's rhinestone on a bobby pin, $8. Ken Begun's "stoned" bobby pins and picks, *below left,* $5 each. Not shown here, but worth looking for: Laurel, Inc.'s cloisonné fish barrette, $29, Riviera's pastel-printed elastics, $1.25. Stores, last pages.

Another especially pretty way with summer hair—tiny seashells hung as ornaments on the ends of the hair (that way, no damage is done to the hair root). Jean Louis David slips the shells on, secures them with a covered elastic . . . On view now (June 10-August 17) at the Cooper-Hewitt Museum, NYC, an exhibition depicting hair fashions through the ages (sponsored in part by Redken), demonstrated through prints, sculptures, artifacts, ornaments.

To keep summer hair sleek . . .

Pipino-Buccheri's short layered cut (left), combed with a gel (or conditioning oil for sun), softens over-curly hair, prevents frizzing . . . or try Non-Aerosol Hair Mist, part of new Directives system by Seligman & Latz. . . . Finish shampoos with Ogilvie's Hair Repair Conditioner.

Big photo, *above*. Hair, Harry King. Earrings by Isaac Manevitz for Ben-Amun

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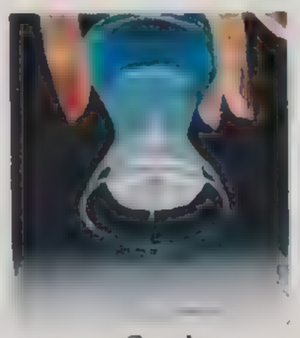

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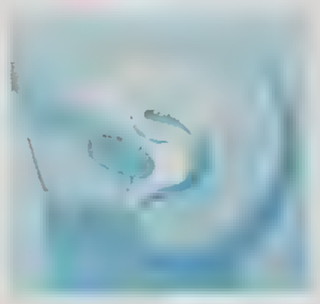

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Health

Tropical travel protection... pain-chasing deep freeze...IUD wearer's warning...help for diabetic's aches

By Melva Weber

MALARIA: GROWING TRAVEL RISK

Having all the immunizations required for entry to foreign countries does not give you full protection against infectious diseases; those shots are mainly for the protection of the nation you are entering. One growing danger to travelers is malaria, a sometimes fatal disease transmitted by mosquitoes.

More than five million Americans and Canadians traveled to malaria-risk countries last year; and they came back with malaria in a startling increase of 46 percent in United States travelers, 60 percent in Canadian travelers. The Malaria Belt—where malaria exists among the people and can be carried by ever-present mosquitoes—now includes parts of Mexico, Haiti, Dominican Republic, much of Central and South America, Africa, the Near East, India, and Southeast Asia.

Most forms of malaria can be prevented easily. According to the International Association for Medical Assistance to Travelers (IAMAT), you are safest if you take the standard suppressant drug, chloroquine, before you leave, and continue it (usually one dose a week) during your stay and for several weeks after leaving the malaria country. Chloroquine is prescribed by physicians, and it's a good idea to stock up before leaving, because dosages are not standard everywhere.

According to The Center for Disease Control in Atlanta, in some areas of South America and Southeast Asia the most dangerous malarial organism, Plasmodium falciparum, has developed immunity to chloroquine. Pyrimethamine sulfadoxine, or Fansidar, a drug that does work against the immune strain, is not available in North America, so it must be purchased either en route or on arrival.

IAMAT's president, Vincenzo Marcolongo, M.D., has launched an information program for travel agents: Alliance of Travel Agencies for Traveler Protection Against Malaria.

IAMAT provides other invaluable health and medical services. Membership in the organization is available without charge, though IAMAT's supporting foundation depends on donations. IAMAT's address: Suite 5620, Empire State Building, 350 Fifth Avenue, New York NY 10118.

SMOKERS, SNUFF YOUR HABIT

If recommendations by a London medical research team are followed, new editions of seventeenth- and eighteenth-century snuffboxes may become chic—and be put to actual use.

Doctors M. A. H. Russell, M. J. Jarvis, and C. Feyerabend have written—in "The Lancet"—in favor of powdered tobacco inserted in the nostrils, or classical snuff, as an acceptable and less harmful substitute for cigarette smoking. The nicotine addiction behind smoking, they say, can be satisfied by using snuff without the dangers of exposing the lungs to tar, carbon monoxide, and nitrogen oxides.

In studies comparing smokers, snuff users, and subjects smoking cigars without inhaling, the research team learned that nicotine from snuffed tobacco is absorbed rapidly, as it is from inhaled smoke. Smokers who switch from cigarettes to pipe or cigars usually continue to inhale, canceling any health advantage, because absorption from non-inhaled cigar smoke is slow. On the other hand, says the team, using snuff and thereby avoiding combustion products, would virtually eliminate smoking-related cancer, bronchitis, possibly heart disease. And it would spare involuntary inhaling of other people's smoke.

The Smokeless Tobacco Council Inc., in Peekskill, New York, reveals that almost all of the more than twenty-four million pounds of snuff sold in the United States is taken by mouth, as a pinch of tobacco deposited inside the lower lip. Arden G. Christen, D.D.S., warns that increasing snuff and tobacco chewing present a risk of mouth cancer, gum disease, and tooth and jawbone damage.

Why do Americans "dip" snuff instead of sniffing it? STC's Gerry Gilmartin explains that early Americans felt sniffing snuff was a form of European snobbery, a custom of the English against whom they were rebelling. So they took their snuff by mouth instead of by nose.

IUD IN QUESTION

Pelvic inflammatory disease (PID), or salpingitis, a bacterial infection of the genital tract that can damage fallopian tubes and lead to sterility, is found twice as often in intrauterine device users as in nonusers, according to researchers at Sweden's University of Lund Department of Obstetrics and Gynecology. Their study compared 690 patients with PID to an equal number of matched but uninfected sexually active women. In the same study, oral contraceptives reduced the risk of PID by two-thirds—possibly due to Pill-caused mucus changes in the cervix, or shorter menstrual periods. What causes extra risk of PID in IUD users? The Swedes cite possible contamination during insertion of the device, increased bleeding common in IUD use that may encourage bacterial growth, or some change in uterine defense mechanisms against bacteria.

FREEZING OUT SURGICAL PAIN

Thoracotomy—chest surgery—is said to be the operation that produces the greatest pain during the hours and days following the procedure. It's the operation that requires the most pain-relieving drugs, a special problem because both narcotics and excessive pain can inhibit the patient's ability to sit up, cough, and clear the lungs, all necessary post-chest-surgery activities.

At the University of California, an anesthesiology team has developed a cryoanalgesia—freezing—technique that substantially reduces postoperative pain over other forms of nerve blocks. Jordan Katz, M.D., and William Nelson, M.D., in San Diego, and Robert Forest, M.D., and David L. Bruce, M.D., at Irvine reported results of the nerve-freezing procedure in *The Lancet*. The specially designed freezing probe was applied to the patient's intercostal nerves (between the ribs), following surgery, before the chest opening was closed.

Describing their pain on a ten-point scale, cryoanalgesia patients scored themselves at a mean of 2.8 at the end of the first day after surgery, 1.8 at day three, and 0.92 afterward, compared with scores up to 7.5 for patients receiving other kinds of pain relief. Nurses reported the cryo patients better able to cooperate with vigorous postoperation exercises. The pain relief effects lasted two to three weeks (compared to a few hours for other methods) and then full nerve function returned. "Definite advantages," reported the California anesthesiology team; and reassuring news to anyone who might some day face this major surgical procedure.

DEPRESSION CLUE: LEG PAIN

Severe pain in the legs, or "painful diabetic neuropathy," is sometimes an added burden for diabetic patients. Use of standard pain relievers has often failed to relieve this pain.

At the Saint Francis Hospital Diabetes Center in Milwaukee, Wisconsin, Roger W. Turkington, M.D., conducted a careful study of patients with diabetic leg pains. Neuritis drugs phenytoin and carbamezepine were ineffective. With added tests, Dr. Turkington reported in *The Journal of the American Medical Association*, it was clear these patients were also suffering from clinical depression. When they were given tricyclic antidepressant drugs imipramine or amitriptyline, both the depression and the leg pains disappeared. In cases where the symptoms returned, they returned together, and again were cleared by use of antidepressant medication. Most patients had not been aware of their depressed state. Severe leg pains in a diabetic patient may be only one indication of a greater disability: depression.

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Travel Now

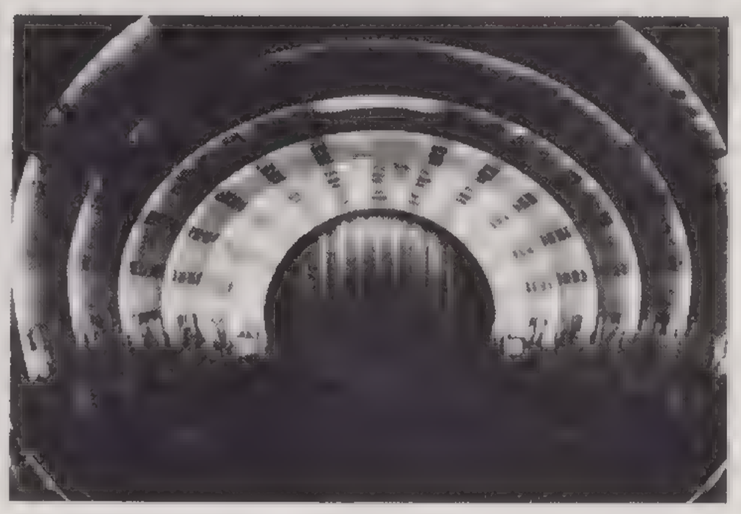
By Richard Alleman

San Francisco idyll... new hotel in New York... cruise like a movie star

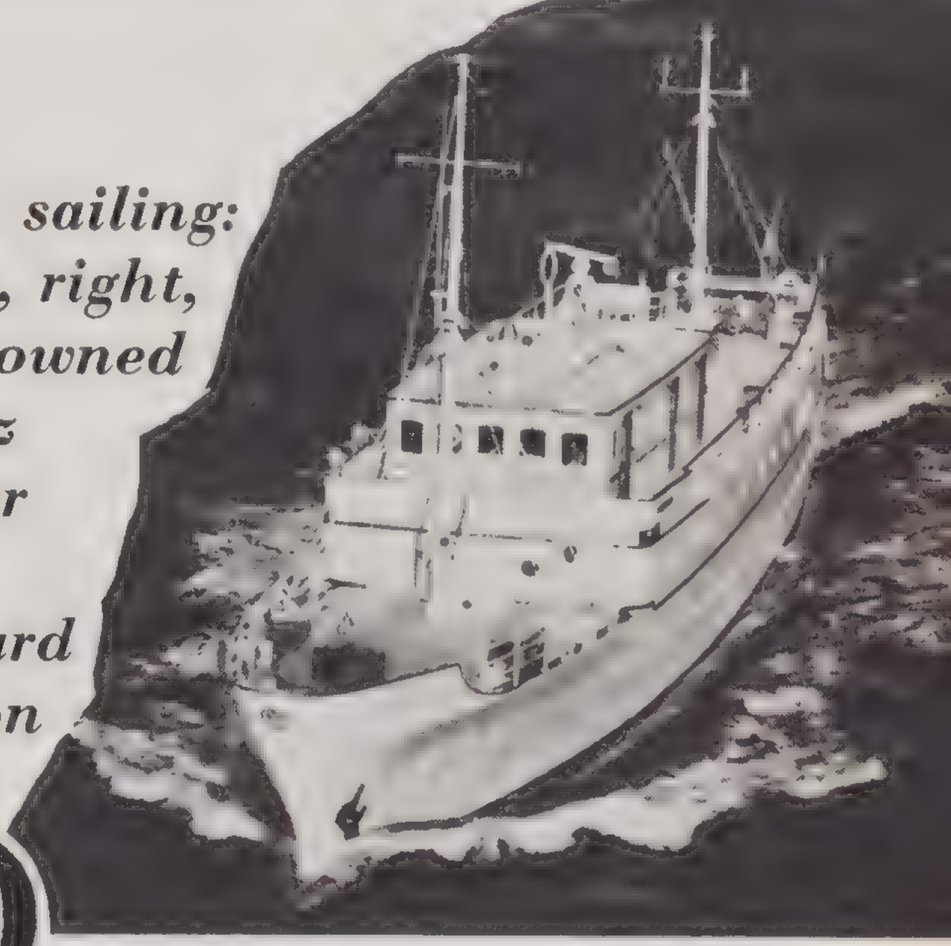
Rising alongside New York City's sky-high World Trade Towers: Vista International, *above,* the first major hotel in lower Manhattan since 1836! Also the first continental-U.S.A. hotel managed by the world-famed Hilton International group, Vista—opening in September—puts all of downtown Manhattan (historic Wall Street, arts-lively SoHo and Tribeca, beautiful New York Harbor)—within easy reach of business people and tourists. Special at Vista: bicycles for sightseeing . . . Statue of Liberty views . . . top-floor pool, gym, jogging track, racquetball courts. *Note:* For art buffs, Vista's "Art in the Apple" weekend includes two nights' lodging, one big breakfast, a SoHo tour, shuttle service to the Metropolitan Museum of Art, sauna/pool privileges; $94.50/person. See page 82.

GO ON STAGE!

Sightseeing flash: the public can now tour New York City's showbiz legend—Radio City Music Hall. Besides exploring RCMH's vast 144-foot-wide stage (seen right), these first-time-ever tours will head backstage to set and costume shops, rehearsal halls, dressing rooms. Tour times: from 9:00 A.M.–4:00 P.M., daily. Call: (212) 246-4621.



V.I.P. sailing: yacht, right, once owned by Liz Taylor and Richard Burton



Once the floating palace of one of the world's most glamorous duos (Liz Taylor and Richard Burton), the 147-foot yacht *Kalizma* is now Caribbean-based and available for charter. Among this superstar cruiser's comforts: six staterooms (including a vast gold-and-white suite designed for Taylor) . . . formal dining room . . . salon/bar . . . movie cassettes. $18,000 buys a week of luxury at sea aboard *Kalizma* for twelve guests; includes food, fuel, liquor, crew of ten. Contact: Mr. Kenji Takaya, Box 1560, Hawley PA 18428, for information.

ITALY: A NEW VIEW

The Veneto—the pastoral area north of Venice where Venetian nobles built fantastic Palladian villas (Palladio's Villa Barbara, *above*)—is the target of a luxurious new tour. Staying in two Italian hotel classics—Villa Cipriani in music capital/hill town Asolo and the atmospheric Danieli on Venice's Grand Canal—this ten-day sightsee costs $1950; includes air fare from New York, hotels, all meals. Departures: September 7, October 5. Call Asolando Tours: (212) 929-6079. (More on the Veneto, page 144.)

For an idyllic day in the San Francisco Bay Area: Red Riding Hood Picnics packs Edwardian hampers with outdoor dine-feasts extraordinaire. Menus—keyed to weather and locale (from sunny-day picnics on the grass to mellow repasts in the rain)—include such delicacies as hot cream of chestnut soup, cold wild duck with peach chutney, strawberries Devonshire, vintage wines. Hampers also contain tablecloths, china, crystal goblets, golden flatware, fresh flowers, Shakespearean love poems. If desired, Red Riding Hood will provide a limousine, butler, string quartet. For further information, write: Red Riding Hood Picnics, 885 Bush St., San Francisco CA 94108; (415) 776-4555.

MUST-SEE **in Monte Carlo this month: the dazzling exhibition of celebrity portraits by two super-celebrated American artists: Andy Warhol and Jamie Wyeth. Dates: July 11 through 27, in the Louis XV Salon of the Hotel de Paris.**

Oh, the alfresco pleasures of a Cloister summer!

Sea Island's great outdoors will delight you beyond just lazing beside the Atlantic and the pools. Beyond the great golf, tennis, riding, skeet, biking and sailing. You'll enjoy breakfast and buffet luncheon too beside the beach club surf. And dinner dances, plantation suppers, family picnics and horseback supper rides under the stars. The Cloister, Sea Island, Ga. 31561 (toll-free 800-841-3223; Georgia 800-342-6874). Sea Island

Beautiful rental homes, too!

LETTER FROM ASPEN

Aspen in the summertime: a Rocky Mountain playground

Colorado joys: walks in the woods . . . biplane adventures . . . sounds of music

BY DARLENE DE SEDLE VARE

There is so much going on in Aspen during the summer that the place feels more like a metropolis than a little former mining town in the Rockies. The "locals," a bit daffy from six months of winter, head for the high country and frolic in the lakes and rivers and grottoes and beaches! Aspen, in summer, is fifty-mile views of mountain ranges, wedding bouquets of flowers at our feet, a paradise of colors, being on top of the world.

I begin getting in summer shape by taking early-morning walks on flat trails along rivers. The Roaring Fork is a good one; it starts in town and winds through pine forests and edges cliffs that look down on cottonwood and aspen trees, wild rose bushes, and the thundering river. If you look carefully, you see lavender columbine in the meadow across the foot bridge.

After a week, I take trails—such as Hunter Creek—that climb gradually upward. Then, I'm ready for more serious day hikes that go straight up: Cathedral Lake and Taylor Pass are each about four miles up and four down. (The Chamber of Commerce has trail maps.) For hiking, I wear running shoes, shorts, and a T-shirt. I prefer not to have a pack on my back; I like feeling unburdened.

Daytrip excitement guaranteed: rafting on Aspen's summer-surging rivers

Along the way, I reward myself with wild raspberries or strawberries and drinks of spring water.

For more elaborate adventures in the Rocky Mountains, we pack the back of a pickup truck with cushions, dogs, children, picnic baskets, bathing suits, towels . . . and drive up toward Independence Pass. There: huge grey rock formations rising out of the earth, waterfalls, clear rivers, beachy shores. The best spots for stopping: Devil's Punch Bowl and the Grottoes.

Another great way to spend the day is shooting down South Canyon rapids with an organization called The River Rats in one

VOGUE TO GO

Please check the brochures you would like to receive and return this column to VOGUE. July Coupon. P.O. Box 2765. Clinton. IA 52735. BEFORE NOVEMBER 1. 1980. Allow 6-8 weeks for delivery.

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WHERE to GO

428 ☐ **ASPEN, COLORADO: Aspen summer & winter '80 brochures**

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STAYPLACES

811 ☐ **THE CLOISTER HOTEL: Sea Island, Georgia**

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We're sorry, but VOGUE to GO cannot answer any personal questions or requests.

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The Butterflies of America

THIMBLE COLLECTION

An enchanting collection of fine bone china thimbles, decorated in 24 karat gold and portraying the loveliest butterflies of our fifty States.

A limited edition.
Advance subscription deadline:
August 31, 1980.

Butterflies..."winged flowers" a poet called them...bring a very special beauty and delight into our lives. So graceful...so vivid of color...so extravagantly lovely...they seem to be Nature's most perfectly fashioned symbols of joy and innocence.

A favorite subject for generations of American artists, our nation's most beautiful butterflies have now inspired an exquisite collection which will capture their fragile beauty forever...in enchanting miniature—'The Butterflies of America Thimble Collection'.

This distinctive collection will be meticulously crafted in fine bone china, in a tradition of fine miniature art that reaches back over the centuries. And with all the luxurious elegance characteristic of the most prized bone china thimbles of yesteryear.

This elegant wall frame will be provided with each collection.

Here, *for the first time ever* in this charming art form, are the loveliest butterflies of all fifty of our States—portrayed as in Nature, fluttering about the bright flowers of summer.

The brilliant colors of America's loveliest butterflies —captured in exquisite miniature

To create the original work of art that will be depicted upon each of these fine bone china thimbles, Franklin Porcelain has commissioned the outstanding wildlife artist Helen Hall. And each design is a triumph of the miniaturist's art. For she has succeeded in portraying each butterfly...each flower...with delicacy and with superb accuracy, in the most intricate detail and the most richly realistic color. The frail beauty—the airy grace—of every one of the fifty butterflies is magnificently expressed.

Among them are New York's Tawny Emperor, conspicuously elegant as it visits the blooms of the Sea-Pink. The distinctive Eastern Tiger Swallowtail of Indiana, hovering amongst a cluster of St.-John's-Wort. California's Green Comma, displaying its beauty in front of that tiny rose and yellow orchid of the marshes, the Fairy-Slipper. The Silvery Blue of Illinois, the delicate hue of its wings contrasting exquisitely with the richness of the Mother-of-the-Evening. The

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Zebra Butterfly of Florida, its loveliness vying with that of a Snowy Orchid. New Hampshire's American Copper, its brilliant color lustrous as polished copper against a background of bell-shaped Twinflowers that seem to be hanging their rosy heads in sorrow. Altogether, fifty lovely and familiar butterflies, each delightfully portrayed along with a flower typical of the region.

The name of the butterfly will also be included in each design, in graceful italics, together with the name of the State it represents. And the superb finishing touch will be the addition of delicate, individually applied bands of pure 24 karat gold.

A collection that will add
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Each thimble will be a work of art of truly captivating beauty. Simply to take one in your hand...to feel the rich smoothness of the finely glazed bone china...to follow the intricately detailed design as you gently turn the thimble around...to study the luxurious coloration of each butterfly, the delicate detail of its wings, and the color of its favorite flower...is to experience a very, very special pleasure. And to enhance your pleasure in these lovely thimbles, we will supply a handsome wall frame with each collection, at no extra charge. Thus displayed, 'The Butterflies of America Thimble Collection' will be an eloquently beautiful focal point in your home. A miniature gallery of artistic treasures that you will appreciate and enjoy throughout the years to come.

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In the tradition of classic porcelain collector's pieces, these fine bone china thimbles are being issued in limited edition. They will be offered only until the end of 1980, and will then be permanently withdrawn at the close of this original issue year. They can be acquired only as a complete collection—exclusively by direct subscription from Franklin Porcelain—and there is a further limit of one collection per subscriber.

The price for each thimble in this announcement is just $11.75, and you will receive your collection at the convenient rate of one thimble per month, beginning in September 1980. However, to take advantage of this opportunity, you must be sure to mail the Advance Subscription Application below by August 31, 1980, at the very latest.

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I need send no money now. I will be billed $11.75* for each thimble, in advance of shipment. A special wall frame will also be sent to me, without any additional charge.

**Plus my state sales tax*

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Must be postmarked by
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Limit: One collection per subscriber.

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Vogue July
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of their fifteen-foot-long inflated rafts. Six people per raft plus an experienced oarsman guide. You're guaranteed to get wet—but it's hardly death and danger all the way. Walter Geister and his crew provide lunch and beer and wine—and we wind up the day in Glenwood Springs at La Casita for Mexican food. Phone: (303) 925-7648 for raft-trip reservations; $45 per person.

Camping in Aspen is waking up in the morning with a herd of elk staring at you . . . cooking and eating breakfast with nobody around for miles. The ultimate camping experience in Aspen now is on horseback with Jon Hollinger and his gang. This camping-deluxe outfit takes six people thirteen miles up Hunter Creek Wilderness Area to a campsite that once was a summer hunting ground for the Ute Indians. Jon has four sleeping tents and two tepees, a dining tent and kitchen tent. All meals are cooked by Peter O'Grady. It's a weekend of exploring, fishing, finding Indian spearheads, having cocktails at sunset; $125 per day and worth every penny. Make your reservations way in advance by telephoning the Erickson Ranch at (303) 925-1659/9861.

Aspen thrill-ride: aboard Tad Lathrop's biplane, above; $30 for twenty minutes

Perhaps the most unusual way to experience Aspen in summer is with Tad Lathrop in his 1942-vintage 450-Stearman biplane. The plane has an open cockpit, and scarf and goggles are musts! Handsome guy-in-the-sky Tad will even do aerobatics if you like; a twenty-minute ride costs $30. Phone: (303) 925-3331.

Back on the ground (8000 feet!), Aspen has something called the Aspen Music Festival with classical concerts performed in a huge outdoor tent in the northwest end of town. On summer mornings, I'm drawn to the booming sound of a full symphony orchestra rehearsing. I also like going to the Festival tent around four o'clock in the afternoon with a friend to sit on the grass outside and whisper and relax while we listen.

All summer long, Aspen is flooded with music students who have been selected from all over the country to study with a master and to play in the Festival orchestra under world-known conductors. Everywhere in Aspen in summer, you see earnest students carrying violins or flutes or horns. Quartets pop up in the malls and restaurants—as do jugglers, mimes, puppeteers.

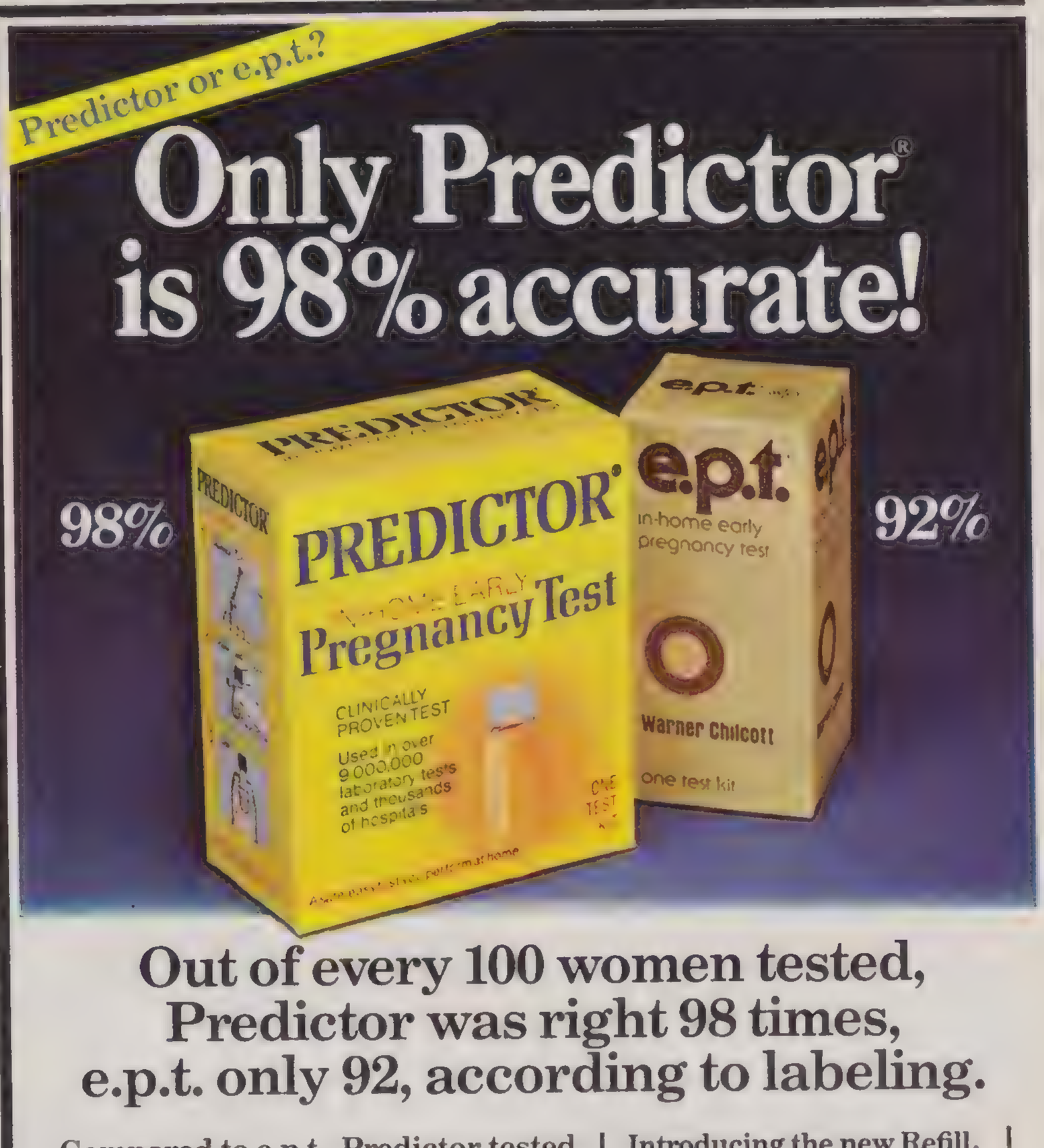
Since I've always loved rehearsals of anything better than the actual performance, I often head over to Snowmass—twelve miles away—where Salt Lake City's Ballet West rehearses daily in an open tent. While I'm there, I have my hair trimmed at The Hairloom, a cozy beauty salon run by Bob and Norine Stong. *P.S.*: A not-to-miss happening in Snowmass on July 12 and 13: the annual hot-air balloon races.

Back in Aspen, best summer lunching is alfresco: at The Mother Lode, The Hotel Jerome, and Say Fromage. For summer clothes, a great new boutique called Heaven has the perfect shorts, pants, tops, bikinis. Therapy is another boutique that's great any season for everything a woman wants . . . and Smiths is *the* place to find fancy high-rise cowboy boots. Uriah Heeps stocks ethnic summer dresses from China, Morocco, India. Eve Dove carries Hawaiian shirts from the 'forties—but they run out as soon as the shirts arrive, so you have to hit them at the right time. For sporting goods and extra camping equipment: Aspen Sports . . . and Ute Mountaineer. For saddle bags, Pegasus; for fishing gear, Fothergills.

Cowboys—always a part of the Aspen scene—become extra important in summer with rodeos every Wednesday night at Snowmass. Non-cowboy locals often try their hands at roping, too. Best rodeo of the summer: W/J Stampeed, August 9 and 10.

Meanwhile, some of the great minds of the world come to Aspen in summer to discuss some of the great questions of the times at the year-round Aspen Institute for Humanistic Studies. Lectures are open to the public Tuesday and Thursday evenings at 8:30 in Paepcke Auditorium.

Summer evenings in Aspen are spent dining in town—or down valley in a cowboy bar. At The Stagecoach Inn Restaurant and Cocktail Lounge off Highway 82 near Carbondale: good steaks, salads, and dancing to a Country Western band. In Aspen proper, the cowboy bar of *(Continued on page 87)*



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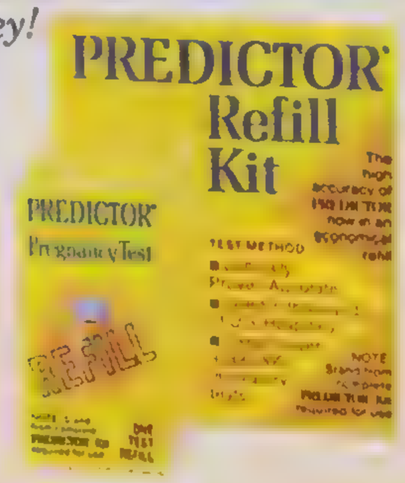

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When you can slip gracefully from a day on a dream beach into a night full of entertaining possibilities, it has to be Puerto Rico. The liveliest, most sophisticated, most inviting island of them all. Come enjoy more of everything under the sun, even after the sun goes down. That's the Puerto Rico advantage.

Dining? Over a hundred delicious restaurant choices tempt you in San Juan alone. Subtle French cuisine. Colorful Basque and Spanish specialties. The aromatic combinations of our native dishes. Everything from crepes to steaks. As informal as an icy sip from a coconut under a patio umbrella or as elegant as lobster in a rooftop supper club.

After dinner treats range from jazz to flamenco to floorshows where they pull out all the stops. You'll love the way the night comes alive along the famous Condado strip, where the warm scented breeze from the sea embraces you on your way to some of the best discos in the Caribbean.

Authentic is the word for the LeLoLai Festival, a year-round celebration of music and dance that takes you on a tour of our culture. Exotic African drums on Bomba and Plena night, flirtatious fans at the elegant Salon Dances, high drama at the Light and Sound Spectacular at historic Fort San Cristobal; LeLoLai is this and more, a unique initiation into the Puerto Rico experience. LeLoLai events are free when you stay seven nights at one of our many participating hotels, which offer especially good values during the summer and fall seasons.

You'll be delighted at how easy Puerto Rico is to visit. Convenient non-stop flights leave every day from most major cities. There's nothing to inconvenience you. No passport. No foreign language. No customs lines. No change of currency. Just sunshine, blue seas, fresh air and great vacation fun.

Ask your travel agent about Puerto Rico. When you discover how low the summer rates are, you'll see why the time for a great vacation is right now. Come enjoy the Puerto Rico advantage!

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Reg: 11 mg "tar" 0.8 mg nicotine—
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per cigarette, FTC Report Dec.'79

LETTER FROM ASPEN

(Continued from page 83)

the moment is Chisholm's Saloon. Also in Aspen: a great new Italian restaurant (at last!) . . . Abetone Ristorante. There, chef and co-owner Ermanno Masini, who is from Florence, cooks lobster fra diablo, osso bucco, duck, and all kinds of pasta to perfection. More excellent dining at two Aspen standbys: The Golden Horn and Arthur's Chinese restaurant. Best disco dancing: at Andre's Club. *Note:* For theater buffs, The Pilgrim Theater Company presents plays all summer; Harold Chlurman is critic in residence.

If you are in Aspen on August 9 at 11:00 A.M., wander over to The Pub. There, local motorcycle guys will assemble with their Harley-Davidsons for the annual trip to Sturgis, South Dakota, where they will meet up with ten thousand like-minded cyclists. The gleaming monster bikes are a super sight lined up in front of Aspen's 1880 Wheeler Opera House.

Aspen's summer is over on Labor Day. Then, the music tent comes down, the symphony orchestra flies away . . . along with the ballet dancers, playwrights, poets, actors, mimes. With the end of summer comes the so-called "off" season . . . and the most gorgeous autumn ever! ▽

SOUNDS OF SUMMER, 1980: ASPEN MUSIC FESTIVAL

One of Aspen's summer glories, its music festival, begins its thirty-first season on June 27, features such superstar artists as Itzhak Perlman, James Galway, Misha Dichter, Malcolm Frager, Zara Nelsova, Gidon Kremer, James Conlon, Margaret Hillis, Leonard Slatkin. Throughout the Festival's nine-week run, ending August 24, Aspen becomes a nonstop round of symphonic, operatic, chamber-music, and choral events.

Major concerts include Beethoven's *Ninth Symphony* performed by the Festival Orchestra and Chorale (August 3) . . . a musical seventieth-birthday celebration for Aspen's 1980 composer-in-residence William Schuman (August 4) . . . Handel's oratorio, *Israel in Egypt,* conducted by Margaret Hillis . . . plus the entire cycle of Mendelssohn string quartets performed in a series of concerts by three of the Festival's ensembles-in-residence: The Cleveland Quartet, The American String Quartet, and The New York String Quartet.

Tickets for Festival performances—priced from $3 to $12—are sold on a general-admission basis at the Ticket Trolley in Rubey Park in the center of Aspen. For further information: Aspen Music Festival, Box AA, Aspen CO 81611; (303) 925-3254.

Travel and lodging information is available from the Aspen Chamber of Commerce. Write to them at 328 East Hyman, Aspen CO 81611; or call Aspen Central Reservations' Hot Line: (303) 925-9000.

An ideal way for lovers of music and the outdoors to take in the Aspen Music Festival as well as two other of Colorado's premier summer-music events is on the special tour that music-tour specialists Dailey-Thorp Travel of New York have programmed.

Leaving August 1, this music-in-the-West trek uses Denver as a base to cover both the Central City Opera Festival and the Colorado Opera Festival in Colorado Springs.

In the 1850s-charming mining town of Central City—forty miles from Denver—the program includes four operas: Mollicone's *The Face on the Barroom Floor* (performed in the Teller House Bar—site of the famous painting on which the opera is based) . . . Argento's *Postcard from Morocco* . . . Donizetti's *Lucia di Lammermoor* . . . and Leonard Bernstein's *Candide.*

In Colorado Springs, dinner's at the Italian Renaissance-styled hotel classic, the five-star (*Mobil Travel Guide*-rated) Broadmoor. The night at the opera: Strauss's *Die Fledermaus* . . . sung in English.

Final tour-stop is Aspen—for five days of pure air, glorious mountain views, and Festival sounds. Cost of this ten-day trip: $1274—includes hotels, transportation within Colorado, sightseeing, receptions, galas, many meals, tickets to performances. Air fare is additional.

Note: To make a good thing even better, Dailey-Thorp also offers a week-long (August 11-17) extension that heads south to New Mexico's prestigious Santa Fe Opera Festival. There, the star opera on the program will be Verdi's *La Traviata.* Production's directed by Broadway's Harold Prince and the cast is headed by Ashley Putnam, whose inspired acting technique has been compared to that of the late Maria Callas.

More New Mexico highlights: a daytrip to Taos where Pueblo Indians still inhabit a multi-level nine-hundred-year-old adobe village . . . the fifty-ninth annual Indian Market, a major come-together of Native American craftspeople in downtown Santa Fe.

Price for the New Mexico segment of the tour: $995 for land arrangements. For details, contact *immediately:* Dailey-Thorp Travel, 654 Madison Avenue, New York NY 10021; telephone: (212) 486-9555. —R.A.

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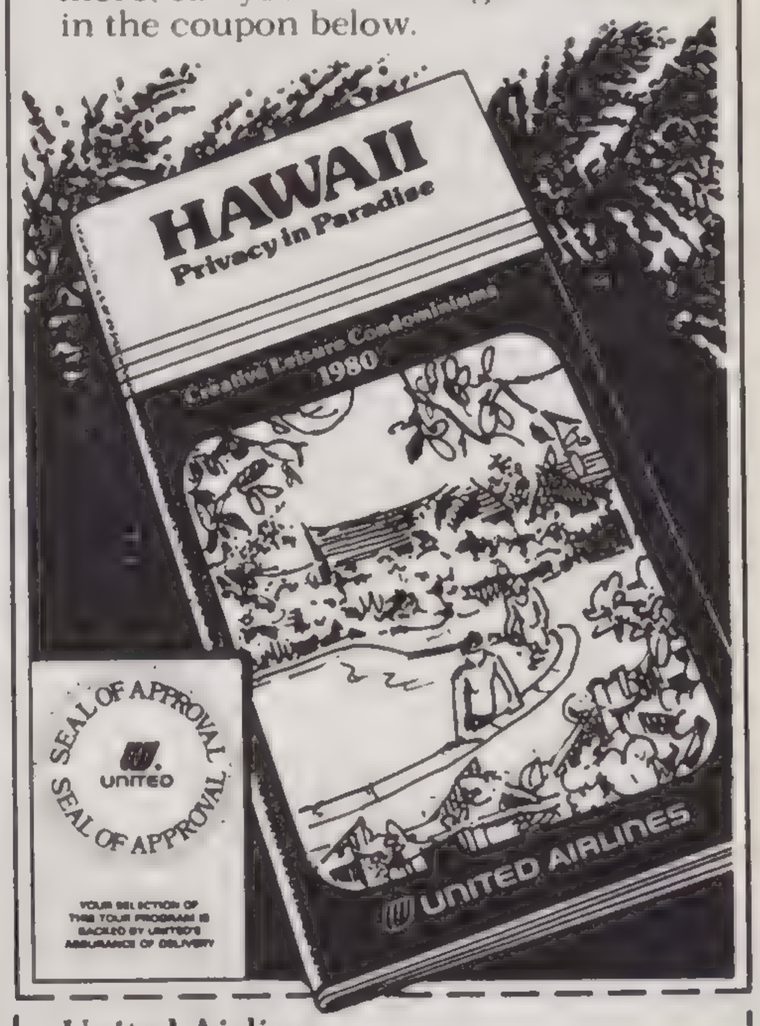

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VOGUE

JULY '80

View

A woman who knows fashion... often-asked questions about women and money...tips for petites

Edited by June Weir

Real-life dressing

This month, "View" starts a series on how active women solve looking good in differing situations

Cathy di Montezemolo, Lord & Taylor's vice president and fashion director, leads a fast-paced jam-packed working day.

What do you look for in clothes for the office? "I must be able to 'peel.' In other words, I am in and out all day. I rush to Seventh Avenue, rush back to hot, smoky meetings. I must have clothes that 'adjust' to these changes. Ideally a shirt, a cardigan (or jacket), and a coat (or cape). I pick what I like, what is comfortable, and flattering in color. I hate mustard and sad colorings."

Do you have a uniform—one outfit—you rely on when you don't have much time to get dressed? "Yes, a black silk/cashmere turtleneck sweater and a soft, easy cashmere dirndl skirt. I've had it forever. It's a classic. I wear it with an important belt. It gets me over the out-too-late-and-ate-too-much-last-night days!"

What accessory do you use most often to change the look of an outfit quickly? "I consider jackets accessories (I have so many, I should). For me, a jacket changes a look as quickly as anything . . . like a scarlet velvet with braid trim or a navy blazer. One or the other can change your time of day and very often morale."

Is there one accessory you are almost never without? "A gold chain from Schlumberger (a birthday gift from my husband, Alessandro, years ago) and a rope of good pearls that can be worn single, double, or triple strand."

Is there any accessory you collect? "I collect shoes and keep them for years. When I travel, I'm liable to collect luggage."

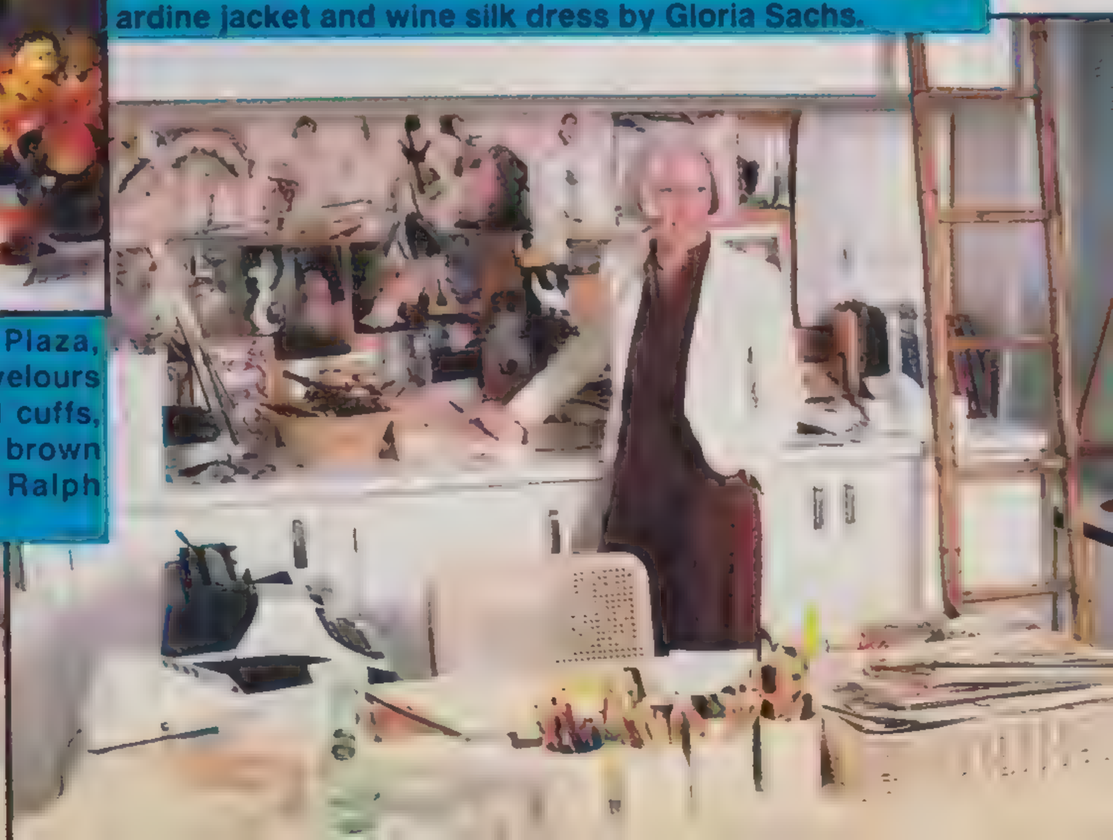
What do you spend the most money on? "On investments, such as cashmere sweaters that will last for years, or shoes of beautiful quality, ditto bags, luggage, and belts."

("View" continued on page 90)

JADE ALBERT

On-the-go in the store, *above*, Cathy wears comfortable classics—a kilt, wine sweater, white blouse by Ralph Lauren. Travel bound: Leaving Lord & Taylor's with executive vice president Gerald Blum, *above left*, Cathy wears Gloria Sachs's white flannel jacket and silk paisley separates. *Below:* In the office, Cathy wears a white gabardine jacket and wine silk dress by Gloria Sachs.

At home, in the U.N. Plaza, Cathy relaxes in a ruby velours robe with lace collar and cuffs, *left*. At Le Cirque, *above*, brown velvet dinner suit by Ralph Lauren with lace blouse.



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VOGUE'S

View

For twenty-eight years Cathy has gone to Pilates to exercise four times a week. She keeps her 5'7" figure trim at 123 pounds.

Continued

When Cathy goes out to her country house in Southampton, she loves to wear pants, ponchos, and thick knit sweaters. *Above:* walking along the dunes with husband, Alessandro. Greeting guests, *below.*

Do you dress for yourself, your husband, or the people you work with? "That's a difficult question. Being a fashion director, I should set an example in the store. However, I have to dress in a way that pleases me, certainly. At the same time, I'd never leave the house in something Alessandro hated. In the evening, I dress for him."

How do you see yourself? "Casual."

How can other women learn to dress better, and improve their fashion images? "They should take a brutal look at themselves in a three-way mirror, analyze, and cross out forever clothes that just do not work for them. Women tend to look at themselves unrealistically. They wish or believe they are someone else or some other age. This includes women who think of themselves as already old; the offenders are not always those who think of themselves as teenagers. In America, too many women lack a sense of proportion. They wear clothes that are top heavy, too long, too big, or too small. They would make fewer mistakes if they looked in front and back mirrors when shopping."

("View" continued on page 92)

"Women would make fewer shopping mistakes if they looked at themselves in front and back mirrors when buying clothes"

In private life, Cathy is Marchesa Catherine di Montezemolo, wife of the president of an international insurance company. Needlepoint is her favorite hobby. Big baskets filled with her current projects—brilliant flowered rugs—are seen everywhere in her U.N. Plaza apartment and country house. *Right:* Cathy relaxing in a grey-striped silk shirt.

JADE ALBERT

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DIETAC. THE NEW DIET AIDS FROM THE MAKERS OF CONTAC.

Continued

TIPS ON NEW MONEY RULES

Two dynamic business women, Charlotte Ford and Letitia Baldrige, who are well-versed in contemporary living situations, have written books and lectured about our fast-changing life styles. Here, they offer tips on the new ways for women to handle money matters, business lunches

Charlotte Ford, fashion consultant and author of *The Book of Modern Manners*

Q How much should you tip in a beauty salon?

Tish: "It's just like a restaurant—20 percent. For instance, if your bill is $35 for a shampoo, set, and manicure—you should give $7 in tips. The biggest part goes to the hairdresser—$4; the manicurist gets $2; and the shampoo person, $1; plus 50 cents for the coat-room attendant."

Charlotte: "If you spend about $20 for a haircut, tip the stylist who cut your hair $4 if you're delighted, $3 if you're not overjoyed. The stylist's assistant should be tipped $1 or $2. The person who shampooed your hair should get $1. For a permanent or hair coloring, tip at least $5; for a manicure, $2. Never tip the owner of the salon."

Q When a woman picks up the tab, what do you advise?

Tish: "When a woman lunches or dines with a man on business, they are not on a date. If she is the hostess she should pick a place he will like. In New York, "21" is great for celebrities, Le Cirque for pretty women. Be fast with the credit card or, if you have a sense he will be embarrassed, slip away to the captain's desk and pay the bill out of sight, or have it mailed to your office."

Charlotte: "Most women today are quite secure about inviting men for business lunches. If you're not, it will be easier if you go to a restaurant where you're known and have the check sent to your office or home, or pay for it with a credit card. There is no reason not to pay cash, however. If your guest reaches for the check, be firm and say, 'No, you are my guest today.' Men have to learn to play by the new rules—women have egos, too."

Q How do you advise a woman to handle a salary discrepancy?

Tish: "If a woman is sure she is doing exactly the same job as a man and is not being paid as much money as he is, she should go directly to the personnel director. If, after a month, there is no action, she should go to the head of the division. If still no action, then move out."

Charlotte: "It's hard to generalize about the handling of salaries, but it's important for a woman to remember that she has every right to ask for a raise if she feels there is a discrepancy."

("View" continued on page 94)

Tish Baldrige, a public relations wiz, has revised *The Amy Vanderbilt Complete Book of Etiquette*

JADE ALBERT

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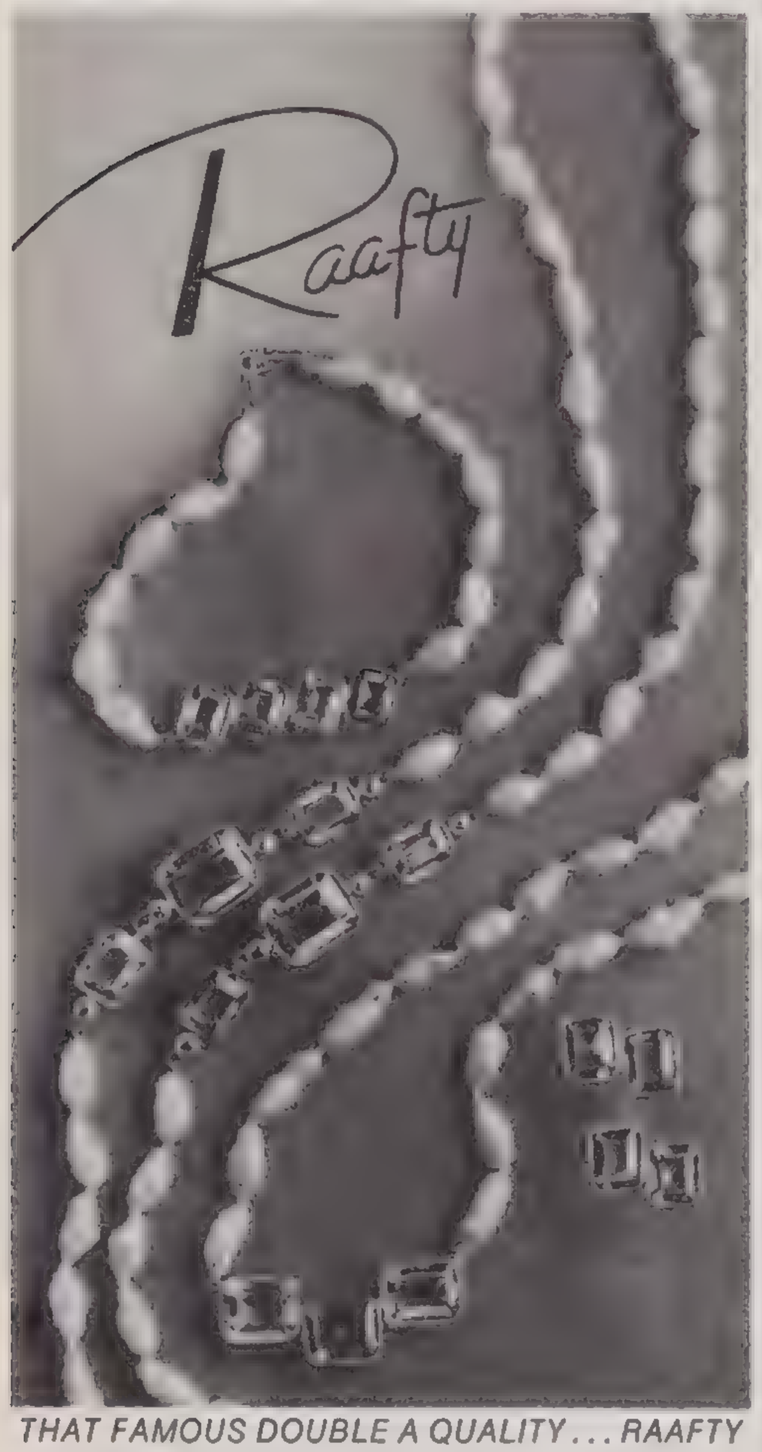

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Today, more stores and designers are becoming aware that petite is not an age group. It's a size—a totally different proportion

Fashion's new awareness of petites

Restaurant dressing: Black crepe dinner dress with lace inserts

Suddenly, one of the fastest growing areas in the fashion world is the new focus on petites.

"We knew we were answering a very important need," says Saks Fifth Avenue's vice president Alan Grosman, "when we ran our first advertisement for petites and the response was overwhelming." Buyer Nancy Rogers points out, "This petite-miss customer had formerly shopped in the junior or pre-teen departments. Most frequently, she bought clothes in the regular misses department and ended up with expensive alterations."

There are close to fourteen million women between 4'10" and 5'4" tall, weighing 85 to 115 pounds, according to Health, Education and Welfare Department estimates.

More designers and new firms are going into this size range, which caters to the petite woman's proportions—narrower shoulders, smaller bust, shorter arms, and shorter waist. Shown here: three outfits from one of New York's newest petite houses, Princess Sumi.

If you're a petite, here's a fashion checklist: Stay away from fussy details; pick small prints; forget oversized jewelry, it will weigh you down. *("View" continued on page 96)*

Versatile suit: Purple plaid wool jacket over purple silk blouse and navy wool skirt

Hair, Stephen Knoll. Makeup, Sophie Levy of the Pupino-Bucchieri Salon

A touch of glamour: Metallic brocade evening jacket in rainbow colors

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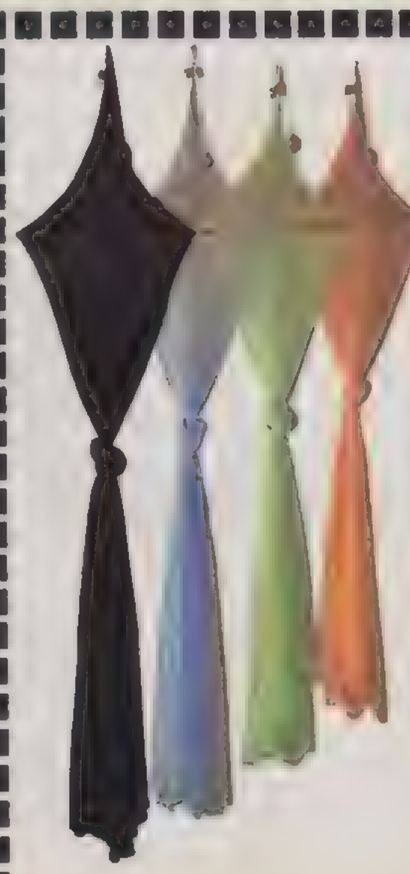

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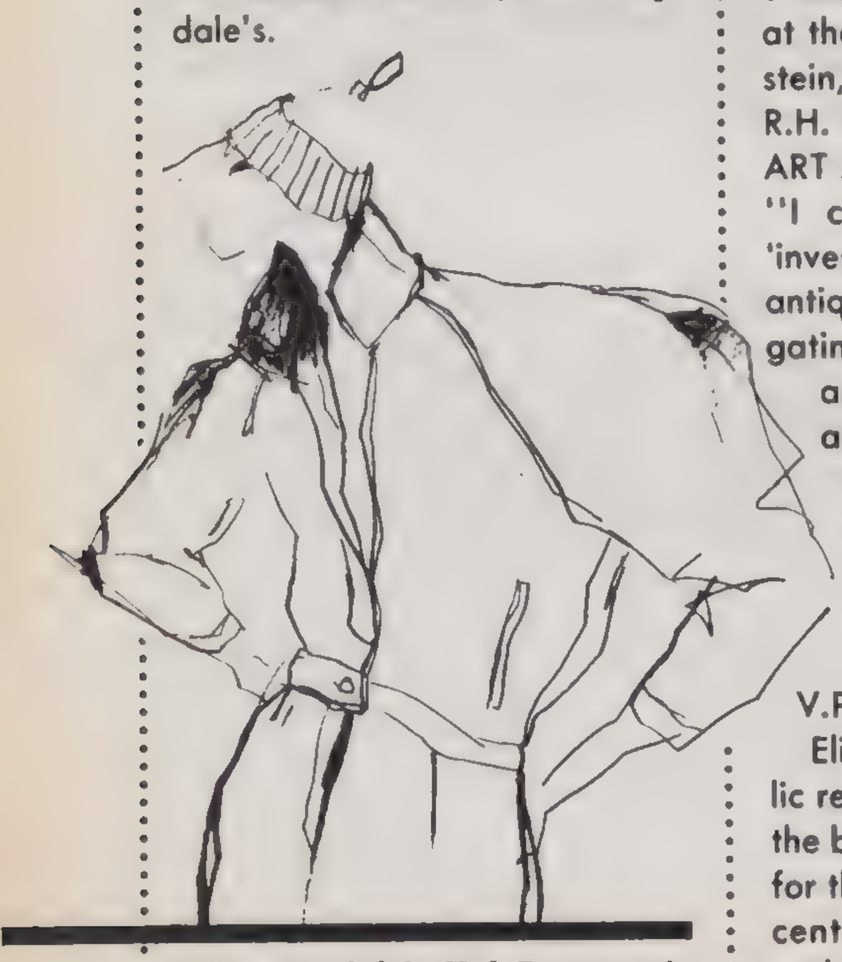
Webster's calls it "the relative importance; the marketable price; a fair return of goods." However you define it, VALUE is key—the bottom line—in 1980. Getting your money's worth—from a pair of shoes or a cart of groceries—has never meant more

VALUE

Quality was a catchword of the '70s. Prices may have been high; but if clothes or chairs or even pots and pans were well made, your money was considered well spent. That's still somewhat true, but what really counts today is quality for a price. In a word—value. "View" asked experts to talk about value. What they say:

FASHION

"I'd advise a woman to invest in a leather or suède jacket or pair of pants. A suède jacket, such as Perry Ellis' shearling, will wear well for several seasons; in fact, the older suède gets the better it looks. I'd buy leather or suède in a neutral color—something in the luggage or brown family—to get the most wear, and value, out of it." —Kal Ruttenstein, V.P. for fashion direction, Bloomingdale's.



Bloomingdale's Kal Ruttenstein thinks Perry Ellis' shearling windbreaking jacket is a value.

Christie's recommends that you invest in fine antique jewelry.

"A hand-knit sweater gives great value. I'd buy a black, long-sleeved wool cardigan—such as Rococo's hand-embroidered one. Worn buttoned up, the sweater stands on its own for dinners out; opened up, with a blouse underneath, it works at the office." —Richard Goldstein, V.P. and fashion director, R.H. Macy, N.Y.

> *"A hand-knit sweater gives great value. It works with skirts or pants, can be worn at night or at the office"*

ART AND ANTIQUES

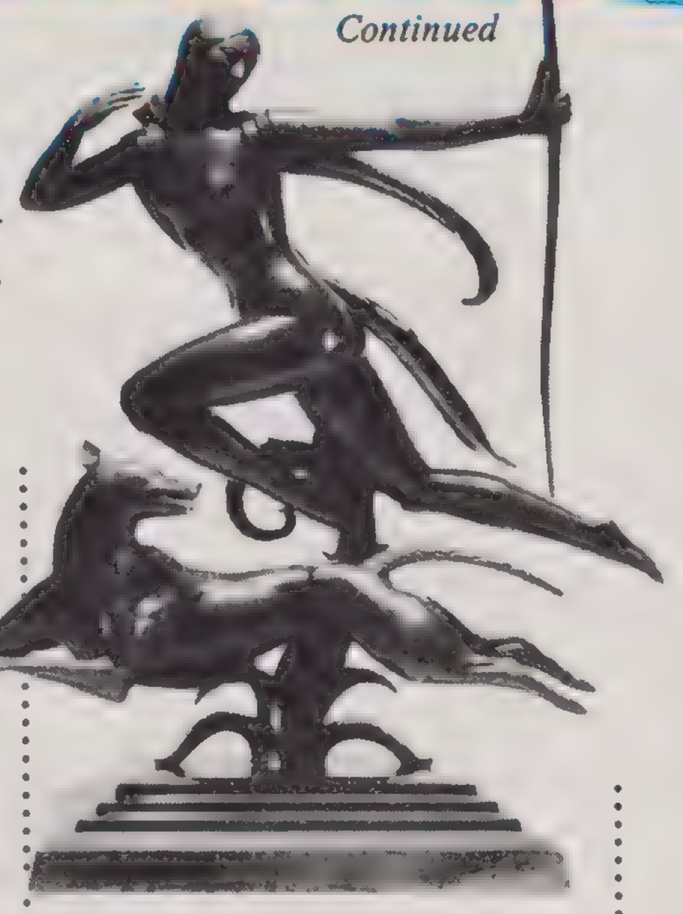
"I can't think of a better 'investment' than fine art and antiques. Areas worth investigating are: American painting and sculpture of the 1920s and '30s; rare books, especially first editions; good quality, anonymous Old Masters; vintage photographs and drawings." —Tom Norton, senior V.P., Sotheby Parke Bernet.

Elizabeth Shaw, V.P. for public relations for Christie's, thinks the best art-and-antiques values for the 1980s are: "Nineteenth-century paintings—European and American; eighteenth-century English furniture; eighteenth- and nineteenth-century English silver; photographs; antique jewelry."

TRAVEL

"Mexico is the number-one travel value today because air fares and hotel rates are relatively low and the peso gives a favorable rate of exchange. Some of the newer resorts—Ixtapa, Mazatlán, and Puerto Vallarta on the Pacific Coast of Mexico—offer excellent values."—Rod Fensom, Thomas Cook Travel.

"There are still great travel values in Europe, particularly in Portugal, Spain, and Morocco. The smart traveler will seek prepackaged vacations including, at least, air, hotels, and some meals. Paying for as much as possible before you go leaves you less concerned about currency fluctuation." —Suzan K. Couch, V.P., American Express.



American sculpture of the '20s and '30s, such as this bronze by Paul Manship, will increase in value. —Sotheby Parke Bernet

AT HOME

"Always buy the best you can afford, the most comfortable you can find. It's better to have a room with two good pieces—a fantastic pair of chairs—than it is to have a lot of less expensive pieces." —Angelo Donghia, interior designer.

"In America, we have always valued time most. We've derived methods of preparing Chinese food that are faster than those used in China. In the '80s, we can look for similar derivative methods of preparing Moroccan, Thai, and Vietnamese cuisines. And, in the next few years, we'll see a return to American ingredients that are less expensive, more readily available than imported items. These American foods will be served in totally new ways—using techniques we've learned from French, Italian, Chinese cooking. So we might have a grits timbale, or country ham sliced very thin and served like prosciutto." —Barbara Kafka, food consultant.

Barbara Kafka says three variables affect the cost of food: fuel, labor, and ingredients. One is more expensive or esteemed than the others in any given culture. The same is true of anything—it's not always the price of an item or service, but the time it saves you or the way it makes life easier, that makes it "valuable."

In Europe, Spain still gives good value, says American Express.

("View" continued on page 98)

e·p·t®

In-home **e**arly **p**regnancy **t**est

e.p.t.—the same type of test used in many hospitals and labs—has been used by more than two million women at home.

e.p.t. is highly accurate. E.P.T. is the same type of test used in millions of laboratory tests and in thousands of hospitals in the United States and all over the world. No other in-home pregnancy test is more accurate than E.P.T.

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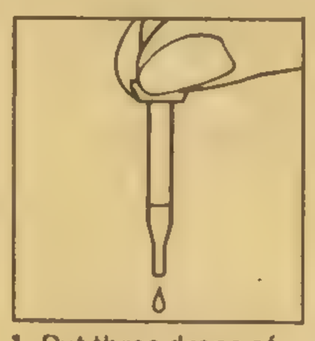
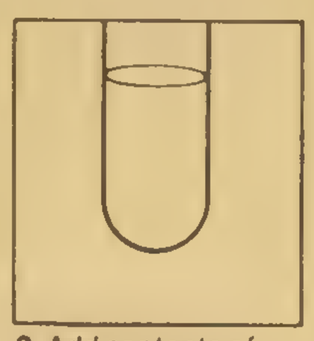
If a week goes by and your period has not begun, you should take a second E.P.T. If, once again, E.P.T. indicates that you are not pregnant, consult your physician.



1. Put three drops of urine in test tube.



2. Add contents of plastic vial. Shake 10 seconds, place tube in holder. Leave undisturbed for two hours.

3. If, after two hours, a donut-shaped ring is visible, your test is positive. If no ring appears, your test is negative. (See package insert for complete instructions.)

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"Congratulations on your wonderful E.P.T. I believe your test is simple, accurate and money-saving. Thanks for a great product and a wonderful surprise for us only 11 days after the missed month."

Lynn Murray
Wisconsin

"I was very worried about being pregnant. I took the E.P.T. and happily the results were negative. Three days later, my doctor confirmed this. My husband and I already have one child and we do want to limit our family. E.P.T. is a very good product."

Carolyn R. Thomas
Illinois

Available in single kit and new convenient double kit.

(Continued)

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

The American influence: We're seeing it everywhere—people zeroing in on things with a made-in-America stamp to them . . . whether it's the ultimate chocolate-chip cookie, country crafts, or the most American kind of clothes. Look at department stores: A major Nantucket, not a European, promotion/focus at Lord & Taylor this spring; at Macy's, a new "Trading Post" boutique. For this fall, Europeans have covered Seventh Avenue collections in the same way they typically hop to London, Paris, Milan. What's pulling them in? In Paris, there's a rush for anything Western—fringed jackets, mufflers, cowboy boots galore; plus Shetland sweaters, penny loafers, button-down shirts—all Ivy League. Traditional? You bet. Very-American, this season, is more than a style . . . it's a major statement.

Dressing "U.S." ...summer's best buys... and best whites ...what we all want for fall

What's the first thing you'll want for fall? A white blouse, probably. It may not sound like a fashion-shaker, but it's definitely addictive, day or night . . . especially the way Karl Lagerfeld, Halston, and Ralph Lauren are handling it: a perfect, pristine, high-collared white blouse (Halston's in silk-satin organza; Lagerfeld's in crêpe; Ralph Lauren's in linen, ruffles down the front, and his most romantic version in white lace). The blouse gives focus, crispness, the best clean good looks. . . . The "Ford" of summer-white shirts? Probably this, from Bowman Trading Co.: a totally plain, 100 percent cotton long-sleeved shirt (about $18). Other top choice: The classic short-sleeved camp shirt—taken straight from a boy's department. . . . More white: Everyone's looking for totally flat, totally weightless white shoes. What are they buying? Capezio's white leather exercise flats . . . or Indian moccasins, the kind we all loved as kids.

When we put our American bodies into European-made clothes, we're not surprised when we have size problems . . . but we *don't* expect to have jewelry not fit. There are body size/body structure differences between countries, though. One jewelry-maker, who markets worldwide, says she'll cut bangle bracelets a half-inch bigger for Central Europe; neck chokers come in fifteen-inch lengths as a standard size, then go up to an inch-an-a-half longer for Germany. How do American women measure up? Medium-sized, it seems: we need something in between. . . . When New York's Bergdorf Goodman, this spring, opened an updated Miss Bergdorf Now floor, the store, among other things, added a staff of ten personal shoppers—to help women who are short-on-time to shop—and sent out a brief questionnaire to customers. To the question "What type of wardrobe suits your business and/or personal life?" the answers came back so alike they could have been written by one person: These women want "suits," "blouses," "tailored," "soft," "traditional," "quality," "classic." Who are these women? Clue: Almost 100 percent listed office telephone numbers where they could be reached.

The Bulgari consultation: it's not the title of a new thriller, it's a name for some plain good advice—from Rome's fine jewelry-makers, Bulgari. Bulgari has just begun a new service at their New York store where clients are invited for a private lesson—given by Nicola Bulgari or one of their other senior staff—on the care and wearing of jewelry the customers already own. You can bring in up to ten pieces of jewelry, gold or silver; have them cleaned and photographed for your records; meet Bulgari's in-house gemologist; get advice on appraisals, insurance, security—what to do with the stuff. Invitations so far have gone out to the first one thousand people; what's remarkable . . . is that this top service comes totally free of charge.

If it works, it works: what's one of the most charming sweater/tops around? Christian Dior's ribbon-trimmed cardigan with soft frilled collar and cuffs. Made to go over a nightgown, it's the year's new-looking bedjacket; put with pants or a skirt, it's a great-looking sweater. . . . For oversized sweaters—the most comfortable kind of weekend dressing—most of us are real pros at raiding a man's closet; in Paris this summer women are heading to the Marcel Lassance Boutique. They're getting bright terry patchwork/geometric sweaters—almost art forms that are made for men and make the best baggy women's pullovers. Other favorites: one-of-a-kind V-necks—in abstract designs and the best clean American colors—from young-American-in-Paris, Jeff Sayre. . . . Does anyone even remember at this point if a women's blouse buttons right side over left or not? Designer Catherine Hipp does; and she makes all her women's things—jackets, shirts, everything—close the way a man's jacket does: buttons on the right. Why? Pure tact. "Occasionally," explains Hipp, "there are things of mine that men can buy—full, funny jackets for instance, that don't have a lot of girly details. Women don't care at all if something buttons to the man's side; they're up for everything. But men mind."

—KATHLEEN MADDEN

"Very-American, this season is more than a style. It's a statement"

"It looks like a Tia Maria night."

The sun is big and low. The golden light it casts on the skyline makes the city look like make-believe. It reminds you another night is ripe.

It reminds you of Tia Maria, the delicious imported liqueur that's the color of a delicious sunset.

Tia Maria—smooth, mellow and incomparably delicious. Its color is to its taste what twilight is to night. A golden promise of a great experience.

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HALSTON

1-12 FOR MEN

Z-14 FOR MEN

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DRESSING

How To Look at the News for Fall:

The changes, the delights, the differences in a modern way of dressing

July isn't only a month for fashion news; it's a good time to step back and to look at that news a little differently—with a different set of expectations.

We expect more from fashion now in every season because we need more—more than new colorings and new shapes of sleeves, as charming as those can be. We expect clothes to satisfy a still-growing demand for what we call "day dressing" and to do it without being excessively designed or excessively dull. We expect clothes without gimmicks . . . clothes with a certain degree of sophistication and polish because the finish that provides is very much a part of the way we want to look, the way we have to look. And we expect clothes that give us an element of delight, a feeling of having made a change. Keeping all of those demands in mind, the best of the news for fall. . . .

The first thing to look for: versatility—it's the key to a modern way of dressing . . . and the key to versatility is dressing in pieces. The right pieces: it isn't any jacket, skirt, and sweater—it's a jacket, skirt, and sweater designed to go together and to add up to a total look. Where the versatility comes in—the pieces can move with other, similar pieces, combining and recombining to give you a series of total looks—each one attractive, pulled-together.

The good news about the pieces that do it this fall: they all have a new softness. There's a different approach to tailoring, one in which the exaggerations of past seasons have been completely eliminated. Jackets are easier—with a gently rounded shoulder, a flat, small lapel. The skirt that goes with a jacket is a skirt with an inverted pleat or it's a soft-falling dirndl. Or, if it's pants—and you'll be seeing both—it's very scaled-down.

And, this fall, as an alternate to a jacket, you can get the same effect, the same versatility with a coat as the base of a total look. A coat that comes with its own skirt or pants. A coat that's smaller through the shoulder, easier through the body. What makes that ease so important: it's a coat with the ability to slide—the way a sweater would—over things, over jackets and suits, especially.

Another place to look for versatility—and to find all-out charm—in the world of separate jacket dressing. Smaller, rounded jackets. Shorter, just-to-the-waist jackets. A jacket with a sense of "decoration" that comes from texture, color, or a combination of both. One of the standouts: a waist-length leather blouson.

Look for inventiveness, variety, outstanding success—and you're looking at knits. Knitting has become a total way of dressing in and of itself. To single out a star isn't easy, but in the waist-length knitted jackets, the real winners: tops that work with everything. And that's only the beginning. . . . There are longer knitted jackets, slouchy cardigans or wraps. Knitted coats in 3/4 and 7/8 lengths—perfect to swing over anything casual. And there are knitted dresses that make the whole idea of being in a dress suddenly very appealing.

With so much "competition," sweaters more than hold their own. The secret: in the textures, the stitching—never flat, never plain. And in the design—there's always a pretty touch to the sleeve or shoulder, always something unexpected in the use of color or pattern.

If you're looking for fast changes, quick differences, you're looking for accessories. This fall, you're looking first for a white blouse—a beautiful blouse with beautiful detailing—high-collared, ruffled, lace-edged, tucked. It changes the look of anything you wear it with.

The same fast change from the shoes and stockings making news this season: Shoes in highly-polished patent leather to play off warm textures; shoes on a lower heel—flat to medium-high—to help create a new proportion with dark, patterned tights and stockings; shoes with a nonstop appeal—beautifully crafted pumps and moccasins that give you style plus walking ease.

Another accessory-related change: what happens at the neckline. Which is . . . a blouse or a sweater with a high stand-up collar . . . a shorter muffler in angora or mohair for day, and in silk or lace at night . . . a shorter necklace in unexpected combinations of unexpected materials. More of the change in the wearing—a necklace against a muffler against knitting or tweed (never on bare skin).

At night, you're looking at a much prettier, much more gentle way of dressing. There's nothing pompous about evening clothes now. Some of the best day "thoughts" re-appear, but done on a different level . . . a white blouse that's all lace or one in white organdy, sometimes with a matching organdy jacket as an evening "sweater set" to go over everything from grey flannel trousers to a satin skirt.

The key "accessory" at night—still—an evening jacket. A jacket with the same shape you find for day, but with a heightened sense of ornamentation: knit or velvet edged in gold, silk laced with ribbon, sequins. What remains a constant: the versatility, the delight!

One of the most charming changes at night: in a dress—a small, beguiling, leggy little dress designed to be just that and not a shorter version of something "grand." Look for panne velvet, for silk crêpe de Chine or jacquard . . . look for a very becoming, very welcome option.

A general guideline if you're thinking about the new lengths— a length that just covers the knee in back will give you a feeling of change, of raciness, without giving you too much of a good thing. Something else to think about: when you change your skirt length, you'll want to change to one of the new lower-heeled shoes, to a different jacket to keep the proportion going.

What you're always looking for: what's going to do the most for you. It's no surprise; in fact, it's where we started. But it means more than a different approach to fashion. You bring the same set of demands to "beauty," and it changes your thinking. It changes the way you think about makeup . . . you *are* looking for new colors in July and you'll find beautiful new colors—burnished shades for lips and cheeks, smoky autumn shades for eyes. But you no longer think of makeup as the main event; it's the finishing touch. What you do first in the way of care and treatment is more important; makeup adds the polish.

Again and again, it's the demand for a certain polish, for a certain finish that affects your thinking. It holds for hair—you want more line, more volume now, a sense of having made a change without having gone to the extremes of frizzy or flattened-out hair, without resorting to extravagant color.

But no one wants—or can afford—change for the sake of change. What you expect in return: versatility, delight, answers to your needs . . . the kinds of changes that start this season, this issue . . .

FALL 80 WHAT'S HA

FIRST: THE ATTITUDE OF FASHION... AND THE WAY YOU APPROACH IT

The most important change this season, what the news really adds up to, is a very basic difference in the character of dressing. In the best clothes, there's nothing "retro," nothing exaggerated now. It's a way of dressing that's soft, easy, pretty, unmistakably modern. It answers your demand for clothes that give you not only delight, but versatility and options. The best examples—the key looks—on these ten pages

Geoffrey B
shirt-sim
in

NGES

For more pleasure, more mileage at night—
a dress that's soft...beguiling...leggy

WHAT CHANGES

No matter how you want to dress...now it can
...And coats are as easy as giant sweaters!

Symbol of the superb knitting and of the unique, collectible sweaters everywhere, Perry Ellis' long, mohair top, *right*. To wear as a tunic—over colored/textured legs—if you're that sure of your legs! Otherwise, over pants. About $220. September at Bloomingdale's; Saks-Jandel; Hudson's; Ultimo, Chicago; Balliet's; Creed's of Toronto. . . . *Above*: One in a series of terrific, nonstop coats by Geoffrey Beene. Loose, light-as-air mohair; to slide easily over jackets, over anything. About $715. August to order at Bergdorf Goodman; Dayton's. Also at Cyreld, Brookline MA; Nan Duskin; Rich's; Balliet's. . . . *Beauty Note:* Makeup has the same soft, unexaggerated feeling as clothes. *Right*: Germaine Monteil's Amethyst and Iced Lilac Eye Shadows; Ash Rose Acti-Vita Lipstick. Makeup: *above*, Joey Mills; *right*, Alberto Fava. Fashion details, last pages.

Denis Piel

be in a knit!

WHAT CHANGES

You see the difference —fast—in Perry Ellis' pretty jacket. The rich-textured wool, bright colors, the un-blazery shape. About $245. He showed it, *right*, over a sweater (about $155); a plaid, mid-calf culotte (about $165). It works as well over grey flannel trousers, *above* (about $95). Or a wine velvet skirt. Or .... Bergdorf Goodman; Saks-Jandel; Hudson's; Ultimo, Chicago; Balliet's; Creeds of Toronto.

If you're investing in a cashmere coat, everybody loved Calvin Klein's, *opposite* (about $400). For its polish, its knockout style.

For its new shape, easy enough to slide over a suit. The glen plaid suit here—tailored but not stiff. The jacket (about $290) has gentler lapels, a perfect proportion for pants (about $140), or a skirt. And this fall—always—a beautiful blouse (about $144). Bergdorf Goodman (coat, blouse to order); Saks-Jandel; Hudson's; Balliet's; Frost Bros.; Nordstrom. Makeup, Joey Mills. Fashion details, next to last pages.

There's a gentler, softer mood in coats and jackets
it gives them instant appeal...
and more versatility

Beauty Note: The mood in makeup: soft! Clear but never strident colors, *opposite*, from Ultima II—Spungold Wine/Wine Mist eyeshadow and Ripe Sienna Plum lipstick.

Denis Piel

WHAT CHANGES

No matter what angle you see them from, this season's knits set a new standard. They're inventive, witty . . . and very wearable. The newest "jacket": Ralph Lauren's waist-length wool sweater, *this page* . . . tucked at the shoulders; with small, rounded lapels (about $238). One of the newest ways to wear it: over this fall's "must-have"—a beautiful white blouse. Ralph's handkerchief linen "dueling" (about $220)—ruffled, romantic, wing-collared. One way to complete the picture: his mid-calf, dirndly skirt (wool tweed, about $250). Plus . . . colored/textured legs, flatter pumps. August, Bloomingdale's; John Wanamaker; Harzfelds; I. Magnin; Bonwit Teller. . . . Joan Vass brings a new dimension to dinner dressing. *Opposite*: her big-needle knit, small at the top, a swing-of-skirt that stops just above the knee. Nothing pretentious, nothing overdone. What it has: real presence, a this-minute, modern charm. In wool/acrylic, about $558. August, Bergdorf Goodman; John Wanamaker; The Twenty-Four Collection, Miami; Hattie; Neiman-Marcus. Makeup, Joey Mills. Details, last pages.

Denis Piel

The charm of the smaller proportion,
the body-close shapes, comes
through—strongest—in the new knits

WHAT CHANGES

Now: jackets are smaller, more romantic...
and they move!...from little to big to bigger evenings

Part of the appeal of Oscar de la Renta's very small, beguiling black velvet jacket—cropped at the waist and trimmed with frogs—the options it offers. It has a versatility that's key in the best design, the most modern thinking about dressing. For extravaganza evenings—the jacket (about $400), with a black satin and velvet, just-above-the-ankle skirt (about $396); a blouse of black lace and sequins over a black silk camisole (about $510). If the plans are one step removed from all-out—instead of the satin skirt—trim, tailored black flannel trousers (about $260), *opposite, far right.* And when the mood changes more—you can still keep the jacket going. Over a white silk-and-lace blouse (about $260), *opposite, near right,* and a short grey flannel skirt (about $160). Late September at Saks Fifth Avenue; Lillie Rubin–South & West; Montaldo's; Balliet's; Sakowitz; Joseph Magnin. These ten pages: hair, John Sahag. Makeup, *opposite,* Alberto Fava. Additional stores, details, next to last pages.

Denis Piel

WHAT CHANGES EVERYTHING FAST...

THE NEW FOCUS ON FEET AND LEGS—IT SETS UP EVERYTHING THAT FOLLOWS

No question: this season's fastest way to change a look ... the accessories to reach for—to buy—first are shoes and stockings. Prettier shoes—updated versions of classic pumps and moccasins with instant appeal. Lower-heeled shoes—new flat to medium-high heels for the best-looking, best-walking shoes in years! ... Shoes with texture interest in gleaming patent leather—black, especially—and polished kidskins and calfskins to add shine to this fall's knitted looks, and to richer, darker colorings. The new shoe neutrals to watch—grape to grey, with bronze and pewter for evening. And, always, shoes with an unexpected detail.

More of the difference: stockings, socks, and tights in all textures, patterns, and colors (the only thing you won't see—a nude leg!). On these six pages, the beginning of the season's delights, from the ground up...

Opposite: The season's newest, most versatile shoe—day and night—a black patent-leather pump. . . . *Top left:* On a medium heel, from Ungaro with purple piping, a new V-throat shaping, $125. Emanuel Ungaro Boutique, New York; Gus Mayer, Memphis and New Orleans; Balliet's. Sheer black tights, Burlington Hosiery, $4. At fine department and specialty stores. . . . *Top right,* from Charles Jourdan, the medium-heeled patent pump with a charming grosgrain bow, $145. Charles Jourdan Shops, NYC; Charles Jourdan Boutiques at Bonwit Teller, Boston and Chicago. And, with bright color on the leg! Electric Sok's patterned purple tights, $4. Reminiscence, NYC. . . .The new low-heeled pump, *below,* from Bill Blass for Golo, with a grosgrain bow, $95. Saks Fifth Avenue; Swanson's on the Plaza; I. Magnin Turquoise silk socks, from Hue, $13. Bergdorf Goodman; S. Frosting, Houston. All prices approximate

WHAT CHANGES EVERYTHING FAST...

...A DIFFERENT KIND OF SPECTATOR

You get the message fast, *above*. A wonderful new lower-heeled shoe for day—for everything—a shoe you can really walk in, live in. Joan Helpern's updated spectator in subtle tones of grey and grape leather, with wine piping. On the leg: Danskin's soft-textured confetti-flecked ribbed tights. Shoes, about $160. Bloomingdale's, NYC; Ann Taylor, Chicago; I. Magnin, Beverly Hills; Creeds, Toronto. Tights, about $8. Abraham and Straus; May Co., Cleveland. Telephone designed by Henning Andreasen for The Museum of Modern Art Collection. His shoes: David & Joan oxfords. Stores, details, next to last pages.

Penn

The temptation is irresistible! A shoe with a new sense of ornamentation for late day to evening. Andrea Pfister's classic pump in metallic bronze leather with scrollwork piping, a bronze reptile low heel. The excitement on the leg . . . sheer lilac tights, Hanes Hosiery. The nail color: Wild Passion Nail Polish from Diane Von Furstenberg. Pumps, about $230. Lord & Taylor; Marshall Field's; I. Magnin; Lina Lee, Beverly Hills. Tights, about $4. Emporium-Capwell, San Francisco; May Co., Los Angeles.

...A BEAUTIFUL LOW-HEELED PUMP— THE NEWS AT NIGHT

WHAT CHANGES EVERYTHING FAST...

...A SHINY BLACK PATENT FLAT—
IT MOVES WITH A DIFFERENT BEAT,
A DIFFERENT STYLE!

The prettiest new moccasin . . . and one of the prettiest new shoes for fall, *left:* Vittorio Ricci's flat, squared-toe black patent moccasin with pale-mauve leather. Sophisticated. Appealing. And versatile—it's a shoe for day, late day . . . even later! About $175. Saks Fifth Avenue; Margapita, Coconut Grove FL; Wilkes Bashford, San Francisco. For legs—color with a hint of shine—pale-lilac shimmered panty stockings: Givenchy Gleamers for Round-The-Clock, about $4. Man's patent shoe, Paul Stuart.

Penn

Another instant "look turner" this fall a change at the neckline. A neckline that's always covered, adorned. One new way—with a shorter, multi textured necklace: interesting, unexpected textures you wear against a contrasting texture—warm knit or tweed—never on bare skin. The perfect example, *left*, a unique, hand dyed and knotted silk cord necklace twisted to "hold" a beautiful shell, a gold plated nugget at the center. From Alex & Lee, about $450.
Bloomingdale's Cul-de-Sac.
Marion Wagner, Los Angeles.
Shown here with Geoffrey Beene's black knit turtleneck—and very much the way he showed it: throughout the Beene collection you saw the same kinds of Alex & Lee necklaces and their sculptured belts. Other accessories, fashion details next to last page.

...THE NEW FOCUS ON A NECKLINE WITH TEXTURE CONTRAST...ON "HEALTHY" MAKEUP

Very much part of the picture for fall, for any season, the look of makeup. The news here—a wonderful "no-makeup" makeup worked with paled, toned-down colors to give you nothing (everything!) but an all-over wash of color and a natural, healthy glow. The colors, *left*—subtle pinks and mauves—are all from Estee Lauder.
Makeup details, next to last pages.
Hair, Harry King; makeup, Ariella.

In complete ways of dressing that start with a different proportion, a different style—from the European ready-to-wear. The looks here are individual, not for everyone. But if they're for you, the appeal is undeniable...

New late-day "uniform"—
Ungaro's sarong skirt, short jacket, wool-and-satin top...
with a lower-scaled shoe

Some of the most charming dressing in Paris, for all its unexpected mix of a collarless wool jacket (about $725), flirty wool plaid skirt (about $375), and a wool "T-shirt" inset with lace (about $495). September at Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Detroit and Houston.

A UNIQUE A

The special "turn" that beautiful color brings to a suit—to a soft mohair plaid jacket (about $825), a small-collared cashmere sweater (about $290), and a wool flannel wrap skirt cut slightly higher in the front (about $395) . . . the new proportion is unmistakable, with the absolutely feminine appeal that Saint Laurent does best. Yves Saint Laurent Rive Gauche. Bergdorf Goodman (sweater, to order); Saint Laurent Rive Gauche, Washington DC and Chevy Chase; Dayton's; Balliet's. On these six pages: Hair by Garren at The Plaza; makeup, Alberto Fava. Accessory information, last pages.

From Saint Laurent, the "suit"
that's the sum of parts with more design—
a skirt that's softer, shorter,
a longer blouson jacket

PPEAL.

Albert Watson

Dashing—the coat that kicked off YSL's collection, the inspiration for a complete look

Saint Laurent's high-spirited coat—leather-fringed, in wool tartan plaid (about $2900). At the sensible length you'll be seeing a lot of in casual clothes, in furs this winter. What follows from the coat: a matching button-front, fuller skirt (about $395) and a striped wool challis blouse, ruffled at the collar and cuffs (about $325). Coat as shown at Saint Laurent Rive Gauche, Manhasset and Coconut Grove FL; Hattie; Sakowitz. Minus fringe (about $995), Saks Fifth Avenue; I. Magnin.

Albert Watson

Some of the strongest statements in all Paris were in knits— like Montana's sweater dress and blouson...

If your way of dressing is Claude Montana's, this season a softened version: his funnel-neck wool knit sweater-dress (about $395) and a metal-studded, zipped and buckled wind-breaker-jacket in wool knit—hooded, designed to hit just under the rear (about $500). September at Bergdorf Goodman; The Twenty-Four Collection, Miami; Charles Gallay, Beverly Hills. Details, next to last pages.

A UNIQUE APPEAL...

A UNIQUE APPEAL...

Charming, young—
Kenzo's "ski-sweater" knits,
one of the themes of his collection

An attitude that's relaxed, fresh . . . Kenzo's: his new-proportioned, fuller skirt (about $120), boat-neck pullover (about $145), jacket (about $250), and scarf to match—(about $40)—all, in a ski-patterned Shetland wool knit—to wear each on its own, or all together. Kenzo. Macy's Herald Square; John Wanamaker; Lou Lattimore.

Albert Watson

Part of Karl Lagerfeld's message for dressing in pieces, in knits this season—his white wool jacket in a waffle-textured knit, with a drawstring waist. To wear with thin cashmere tights . . . or with pants, a skirt—the proportion is new, perfect. Chloé coat, about $940. Saks Fifth Avenue, NYC; Hattie; Harzfelds; Sakowitz. Accessory information, next to last pages.

The Lagerfeld sensation:
at Chloé, the most sophisticated
little sweater-as-jacket, -as-coat

BATHING SUIT UPDATE

SHOW-OFFS!

For a summer "lift"—sleek, spirited suits, uninhibited shapes, super-charged colors. Opposite, a black/magenta plunge-neck tank suit that lets you move! In Lycra by Diva, about $62. Macy's, Herald Square; Jerrie Shop, Cedarhurst NY; Cameo Stores, Philadelphia PA; Windsor Fashions, Los Angeles; Nordstrom, Northwest; Carol & Mary, Honolulu HI.

A head-turner! Left, from Elisabeth Stewart, a black-and-white dotted shoulder-baring maillot. In Antron/Lycra, about $38. Saks Fifth Avenue, NYC; Sakowitz; I. Magnin.

Beauty Note: Because hair, like skin, can get "sunburned," look for hair treatments, like those by Pantene, with a sunscreen built-in. . . . Hair, these four pages, John Sahag; makeup, Alberto Fava. Details, next to last pages.

Avedon

What counts here—a wonderful body . . . supple, streak-sleek. And if you've got it, a special bikini: a black-and-white sequined checkerboard bandeau and black sequined briefs. Nylon/Lycra by Gottex, about $90. Macy's, Herald Square; John Wanamaker; Burdine's; I. Magnin. . . .

Beauty Note: With this kind of exposure, the maximum sun protection of a total sunblock. Try: Clinique's Sun Block cream.

Avedon

One of the most curve-making suits: a gathered strapless maillot. This one, in bright fuchsia, is tied at the sides, and with a "keyhole" neck. In nylon/Lycra, by St. Raphaël, about $37. Lord & Taylor; Shillito's; Sanger-Harris; Bullocks Wilshire; Liberty House of Hawaii; Bonwit Teller. Additional stores, last pages.

SHOW-OFFS!

SKIN DEEP

With increased
body exposure
on and off
the beach, it isn't
only shape that's highly
visible; it's skin — and skin
should be bared only
when it is in great smooth silky
condition. This means a
new emphasis on body care
adding the tactile dimension

Stan Malinowski

Fashion details, next to last pages

Exercise outdoors as much as possible. Inhale and exhale thoroughly before each movement. In "processing" air (about 21 percent oxygen/79 percent nitrogen) the trick is for the lungs to get as much oxygen as possible, building blood supply, increasing the nutrient intake.

Swim your way to shape (it's the only exercise that moves all the muscles). Water doesn't reflect ultraviolet light, but it does transmit virtually all of it, so wrap up in sunscreen when you splash in and out and when you stay out, for an overdose of sun means skin damage.

NAILS! SALTWATER, CHLORINE, SPORTS, SUN ARE TOUGH ON NAILS ... CONDITION THEM MORE FREQUENTLY IN SUMMER WITH MOISTURIZERS MADE FOR THE JOB LIKE DIOR'S CREME APRICOT NAIL CREAM. THE CLEAR NO-COLOR NAIL COLORS LOOK WONDERFUL WITH A LIGHT TAN ... DON'T SHOW CHIPS AS COLORED ENAMELS DO. TRY MAYBELLINE'S PINK PETAL PEARLIEST NAIL COLOR, REVLON'S CHINA ALMOND

The body skin has less defense than the face against the drying (aging) effects of the sun because it has few sebaceous glands, so less of a natural oil shield. Luckily, the body is usually undercover; but, when it's not, the best kind of help is a moisturizer that is also a sunscreen, such as fragrance-free Orlane Body Treatment Tanning Lotion. For those who freckle and burn all the way to one big peel no matter what they do, their skin is delivering an important message: it can't muster up enough pigment to add *any* protection. This situation needs the strongest kind of sun block: Irma Shorell's Sun Sensitive (tested rigorously by ski teams receiving double the dose of ultraviolet from sun-reflecting snow) and Estée Lauder's Sun Block Creme, which has the top SPF rating of 23—for people (often of Celtic origin) who can't pigment (tan).

COUNT EVERY MINUTE SPENT OUTDOORS IN OR UNDER WATER (EVEN SCUBA DIVING) AS TIME SPENT IN THE SUN. PROTECT SKIN!

Body! From former Olympic gymnast Magda Schuster, a neat body-toning outdoor exercise (you need room to do it well): Stand with feet turned out eight inches apart. Bend with arched back down to hip level, extending arms out wide at shoulder level. Hold for a count of four, relax and swing arms down (keeping arched back) in and out through legs.

Lips in the sun can hurt with no oil in the vicinity to fight parch. It makes sense to treat them separately from the rest of the face (see *right*) with a coating of zinc oxide *plus* a prettier top color from Alexandra de Markoff (Sand Beige). They make a colorless lip emollient with sunscreen, as well.

veryone can look/feel

Elsa Peretti of Tiffany earrings. Details, next to last pages.

Match your mood to the great outdoors

The face, neck, legs, and even hands have all received maximum attention over the years from cosmetic chemists and there's a wealth of products around to prove it. Now there's a new concentration on body care, long practiced in Europe as a matter of course, accepted here as viable only after the facts were in . . . that certain methods of body tuning and toning carried out in bath or shower *can* work—providing they're practiced on a daily basis—as a valuable ancillary to diet and exercise in deflating flab, improving skin quality at the same time.

Water is the catalyst between the method and the muscle. Without water, the method is useless. Without muscle action, there can't be any visible results. The Elancyl Body Massage Regimen, for example, takes to the water with a noduled supple rubber "glove" (containing a specially formulated soap: ivy and butcher's broom extracts are key detoxifying ingredients) through which it's easy to slip a determined hand to massage the body's trouble spots (usually buttocks, hips, stomach, thighs, upper arms). Only when wet can the "glove" dispense the soap to make the massage easy—vertically, horizontally, and according to Elancyl, for best results finalized with circular movements. For dry skin a massage cream containing the same ingredients is used.

If you like the idea of bringing an ozone atmosphere into your tub, a similar body-care method with specially designed self-massage "glove" is offered by the Horley System; and here sea plants and seaweed provide the massage material, dispensed like soap through the glove. A plus: It also contains collagen, the protein moisture binder.

If you want a new look for a new place, wait until you get there before you finally decide because the higher the latitude, the stronger, more revealing the light. For instance, the light in high latitudes (Stockholm, latitude 59°) is strong, clear, tends to "blue" everything, making colors more intense, whereas the light in low latitudes (Miami, latitude 26°) is warm, flattering, adds gold tones to skin.

Low-latitude colors: look for pink undertones (avoid yellow/beige)—found in the Ultima II range of the all-in-one Lipstick/Lipliners—Madeleine Mono's Arabian Lights Powders.

High latitude colors: warm up with gold shades such as Gold-pearl Copper by Helena Rubinstein, Charles of the Ritz's Innocent Almond Eyeshadow.

Quick tip to tame unruly hair while drying: tie a sheer bandana at hairline level to subdue bounce, create a better line to work on later

Help oily hair *specifically a natural way . . . with watercress, rich in phosphorous, iron, vitamins A, C, and E. Chop a good handful in blender with one cup of water. Boil for ten minutes, strain, cool. Use as a rinse on freshly shampooed hair. (From Linda Danenberg's "The Paris Way of Beauty," Simon and Schuster.) Oily skin and hair benefit from sea dips too but always rinse out salt.*

prettier, healthier in the sun—with care

Lens color counts when it comes to eye protection in sunglasses! The most protective lenses are colored dark green, brown, or anything in the grey family from light to smoke. Photosensor lenses are also protective

Francesco Scavullo

SKIN DEEP

Add color to color for extra allure

By day, a glowing skin withstanding the elements with an all-in-one sun-screen moisturizer. At night, "more" is the key word for makeup . . . ("more" gold from Sport Cream by Borghese, a satin finish

Change your hair part from time to time if you're going to be outdoors a great deal. This precludes a comb-stopping, painful scalp burn

You'll cool down faster in a tepid bath not a cold one. Take it about 92° F laced with a floral (not sultry) bath oil—Adolfo's Perfumed Bath Oil is a bouquet. If your skin is burned or overly dry, don't use soap or bath powder. Instead: use plenty of oil, soak, rinse and blot dry fast.

A long established valuable system just here from France positively encourages "skin fitness" from early A.M. to the last shower or bath of the day. The Méthode Jeanne Piaubert de Lancôme tackles problems with specially trained consultants helping customers across the country with a Body Beauty Analysis to zero in on which products in the ten strong range will be most helpful.

For instance, if you check "My body makes me look older than I am" or "My muscles usually feel knotted/tense," an underwater massage program is recommended for you to use with a specially designed massager and toning soap. If you check "my skin feels dry" or "I have difficulty smoothing heels, elbows, knees," Jeanne Piaubert's Méthode Satine program is suggested with four products that buff and "smooth" (among them Crème Concentrée, a scrub loaded with natural pumice that makes short work of rough skin, and Fluide Douceur, a spray-on dry oil treatment). The third "arm" of the system—Méthode Energenics—helps those who check "I'm frequently tired, sluggish". . . . Then, a gel, cream, and unique body brush are put to work. Bonus: a great guide to nutrition, diet, and exercise. Details, last pages.

PEOPLE ARE TALKING ABOUT...

DEBORAH HARRY

BY MAUREEN ORTH

Deborah Harry is slumped in her chair looking like a prom queen who got kidnapped by the motorcycle gang and liked it; she's a peaches and cream Barbie doll impersonating The Little Tramp. Without makeup, her face is striking, a flawless baby pink. Her extraordinary mouth is sometimes a perfect, pouty cupid's bow, sometimes one of those candy hearts that has Kiss Me written on it. Deliberately, her eyes are dark and the rest of her hair is the shade of do-it-yourself orange-and-blue. A true punk princess, peering at her eyelids she never takes her dark glasses off. As a result, studying rock and roll's hottest new sex symbol, the blond bomber of Blondie, is not unlike staring at a dirty magazine where obtrusive black X's are slashed across the model's face.

Restlessly twisting the wrinkled black scarf around her neck, she obscures what's written on her black T-shirt. Only the letters ERA show. How droll. The singing star of America's most popular New Wave rock band actively supporting the ERA? A moment later Deborah Harry pulls the scarf off. Emblazoned across the top of her T-shirt is the name ERASERHEAD!

Of course, *Eraserhead*, an obscure underground film, a black comedy. Appropriate. Yet, so is the ERA. A former

(Continued on page 185.)

PEOPLE ARE TALKING ABOUT...

Two great American writers, Norman Mailer and William Maxwell... On these pages, their startling views of America, plus excerpts from two of the year's most remarkable new books

norman MAILER

America, by Norman Mailer. Big, proud, brash, power-hungry, obsessed with its own dreams. In Mailer's America, men go to war using ego for ammunition: a movie star—his sweet-soft *Marilyn*—is destroyed by her explosive sexuality (sex, for Mailer, is not unlike nuclear fission);

a small-time criminal commits murder and the nation is detonated by his rage. In Mailer's America, there is no forgiveness and no compromise; it is a frontier where instinct rules. Ego is outlaw, and heroes—where they exist at all—are buffoons.

Mailer, an American dreamer if there ever was one, is, by his own admission, a hero-clown, making grand gestures—his flamboyant bid for New York's mayoralty in 1960, the same year he stabbed his second wife; his knockdown fistfights (Norman as boxer, "in the ring" or "down for the count" has *(Continued on page 184)*

ON LOVE AND VIOLENCE— FROM "THE EXECUTIONER'S SONG"

In this excerpt, Gary Gilmore's girl friend, Nicole Barrett, tries to break off their passionate affair.

The apartment in Springville was not as nice as the house in Spanish Fork. It was just a two-room cinder-block apartment in a two-tier development of cheap apartments on a little old side street. There were kids around, and dogshit on the stairs and in the parking lot. The day she moved in, three rotting mattresses were leaning against the side of the building, and an overturned tricycle was lying in a mud puddle. The doors to the apartments were plywood, and her bathtub had been painted blood red by the last tenant. Still, she had a view from her balcony. Just two blocks away, the town came to an end, and the land went up into the mountains. She was free of Gary. Free to feel a lot of fear. Her breath was heavy.

Without her vacuum cleaner, Nicole couldn't keep the new apartment clean, so on Sunday, she had to go back to Spanish Fork to pick it up. As she came to the house his car wasn't there at all.

Still she had a feeling that Gary was inside, and the Mustang was stashed around the corner, and, in fact, when she walked up, the door was open, and she could hear water running in the tub. Gary's clothes were on the living-room floor right next to her vacuum cleaner which was also placed in the middle of the room as if he had set it out for her. So she picked it up, and carried it to the trunk of her car. Then she came back for the accessories.

She could have rushed but somehow she didn't want to sneak out with the last parts while he was still in the tub. Maybe she would have been more afraid if she didn't have the gun, but she waited. She wanted to see into his eyes. It almost felt good waiting. Like the end of a lot of tension might be near.

He didn't look vengeful when he came out of the tub, just all worn out. Right off, he told her he loved her, and asked if she loved him. She said no. He began to hug her. She tried to push him away. Nicole wasn't really scared, but something nauseating got into her like she was *(Continued on page 185)*

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Penn

PEOPLE ARE TALKING ABOUT...

william MAXWELL

America, by William Maxwell. A landscape of space and silence, relentlessly plain. Maxwell is the chronicler of the unknown—everyday America, unvarnished and unreclaimed. He is not a headliner. The people he writes

about have names like Wilson and Smith; their faces are familiar, like their lives. These people don't make grand gestures, they don't have to, their silence is so intense.

William Maxwell does not make grand gestures, either. But his quietness is deceptive; his impact is great. As a "New Yorker" editor for almost forty years, as a short-story writer, essayist, novelist (his book "The Folded Leaf" is unquestionably one of the great American short novels), Maxwell has a reputation that is unequalled today—not as an adventurer, but as a man who expresses himself completely (and bravely) in his work. There is nothing self-congratulatory, or self-abusing, about his disclosures. When Maxwell tells you something, you know it is because he had to. There is something hidden about him, and humorous—a hint of something Irish in his voice and face; but the quietness, the respect for privacy, is deeply American. As it did *(Continued on page 185)*

ON LOVE AND BETRAYAL—FROM "SO LONG, SEE YOU TOMORROW"

In this excerpt, Clarence Smith, whose wife and neighbor have betrayed him, tries to "explain" to Cletus, his son, who is visiting him after the divorce.

The dog came racing down the lane and threw herself upon Cletus, and he let the bicycle fall and buried his face in her fur. But after that, nothing was the way he thought it would be. He had expected to follow his father around, helping him with whatever he was doing, and instead they sat in the house all afternoon, trying to think of things to say.

"Thou shalt not bear false witness," the Bible said—but why not, if the jury couldn't tell the difference between the truth and a pack of lies and neither could the judge? Dressed in black and wearing a veil as if she was in mourning for him, dabbing her eyes with her handkerchief, she fooled them all. The Bible also said, "Thou shalt not covet thy neighbor's wife," and he was ordered to pay them fifty dollars a month, That was their reward, for breaking the Ten Commandments.

How was he to explain this to a half-grown boy? Also he was ashamed—ashamed and embarrassed at all his son had been put through. He knew that Cletus would have preferred to stay out here with him and he couldn't even manage that.

As a result of that humiliating day in court Clarence Smith's sense of cause and effect suffered a permanent distortion. His mind was filled with thoughts that, taken one by one, were perfectly reasonable but in a sequence did not quite make sense.

He had no idea how long some of his silences were.

At last the hands of the clock allowed him to say, "It's time you were starting back to town."

"Can't I stay and help with the milking?"

"You don't want to be on the road on a bicycle after dark."

"I could get out of the way if a car comes."

"You better go now. Your mother will worry about you."

He waved goodbye to his father, who was standing on the porch steps, and kicked the standard of his bicycle up into the catch on the rear mudguard and said, "No, Trixie. Don't look at me like that. You can't go with me. . . . No . . . No, do you hear? *No*!"

On the following Saturday he asked his mother if he could ride out to the farm and again she said, "I'd rather you didn't."

She couldn't bear to tell him that his father had sent word by a neighbor that she was not to let him come any more.

Whether they are part of home or home is part of them is not a question children are prepared to answer. Having taken away *(Continued on page 185)*

From "So Long, See You Tomorrow" by William Maxwell. Copyright © 1980 by William Maxwell. Reprinted by permission of Alfred A. Knopf, Inc. First published by "The New Yorker" Magazine

Penn

In a huge, cool,
gala room, guests disco.
They feast in—surprise—
a Moroccan tent!

The Entertaining Mrs. Lambert

BY LEO LERMAN

Duane Michals

Villa Lambert, a swift motor ride from Venice

THE GREATEST HOSTESS IN THE VENETO"

The most repeated word in Evelyn Kelly Lambert's Guest book is "WONDERFUL!" Almost a decade of "wonderfuls" for lunches at the Villa Lambert, deep in the Veneto, that aqueous, verdant chunk of North Eastern Italy. "Wonderfuls" for dinners, dances, musicals, Friends of Venice gatherings, weekends, weeks, months. "Wonderfuls" in English, French, Italian, German, Persian, Russian and Arabic. And the next most repeated applausives are: "memorable!" "beautiful!" "fabulous!" Who, then, is Evelyn Lambert: I have never heard any intimate friend—and she has them all over the world—use that Kelly, her maiden name. And why is this very American, ineradicably Southern woman living in a sixty-two-room sixteenth-century (with eighteenth-century additions) Palladian-ish villa crammed with contemporary works of art, souk treasures, ethnic toys, and surrounded by a twelve-acre naturalistic garden?

This, then, *(Continued)*

That's American-born Evelyn Kelly Lambert, *near left.* Here she's dressed for travel in her go-everywhere color: black. Her camper, a small, all-purpose room on wheels that sometimes carries hostess, guests, staff to music north in Salzburg, to dinner south in Todi, and to good works and friends everywhere in the Veneto.

Villa Lambert

is the saga of a woman, born seventy-three years ago of schoolteacher parents in a tiny Tennessee town, who grew up to realize the nineteenth-century golden American dream (Henry James's Daisy Miller, Edith Wharton's Undine Spragg) of living abroad—in Europe—a rich, worldly life of high culture, art, and, of course, society.

A quick, every-proper-young-lady trip to Europe kindled Evelyn's dream. "My mother held me by one hand, while in her other she clutched an always opened guidebook. I was frightened by the tall buildings in New York, the buses in Paris, but Venice . . . Venice . . . the only love I had for a city, when I was that little girl, was Venice. The first trip is to see places, the second, to see people."

Soon after, her mother moved Evelyn to Oklahoma. "And it was the Oklahoma experience that made me run!" With the help of her mother, who spoke Spanish and was dedicated to Latin American culture, Evelyn ran all the way to Cuba. And here, the Evelyn we know today came out. "I felt that I was born in Cuba!" *(Continued)*

The Salone, a superb room of royal proportions, with its over-thirty-foot-high tray ceiling, centers Evelyn Lambert's Villa, her diverse collections and festivities. Wonderful for huge formal galas or the most intimate tête-à-têtes because Mrs. Lambert islands the noble space with nests of Second Empire chairs, modern leather armchairs. And in this Salone, a joyful mixture of Lambert discoveries: a pair of perfect blackamoors by Venetian baroque master Brustolon; "Eptation," Igino Balderi's sensual, heroic enfilade of mysterious presences, a fiber-glass abstraction; a huge cabinet, possibly Burgundian seventeenth century, covered in masterfully carved religious and allegorical scenes and definitely found in New Orleans; flying overhead, American-born Timothy Hennessy's enormous, radiant "Painted Banner," heraldic, focusing the intensities of color Evelyn Lambert loves.

Duane Michal

Startling, playful, color—
happy juxtapositions of contemporary art,
souk treasure, period furniture

Le style Evelyn:
in 'thirties Cuba,
below, *soignée;* in
'eighties Veneto,
sometimes hieratic

Villa Lambert

Evelyn graduated from the University of Havana and got a girl reporter job on *The Havana Post* where she learned a heady lesson that helped shape her life. Interviewing Churchill, George Bernard Shaw, George Gershwin, she discovered, "The most interesting men were always easiest to see. They were naturals." To Evelyn, interesting people have been, ever since her newspaper days, "naturals." So have beautiful houses, fully staffed—owners have always been willing to lend them to her; contemporary art—she bought her first piece in Havana, a Wilfredo Lam, and has been buying art ever since, some fifty years of sure instinct and the talent to recognize good advice; world travel—eighteen trips around the world to date; lively, rewarding jobs—in Manhattan, Los Angeles, Dallas . . . in big-time advertising, sales promotion, fashion: the kinds of jobs which, at best, demand originality, self-knowledge, daring, showmanship, even flamboyance.

Quintessentially an American phenomenon, this Evelyn, larger than life and positively an irresistible Southern belle. "I'm depending on you. . ." she lilts into her lifeline-to-the-world telephone. Or: "I'm just heartsick that I can't be there." "There" *(Continued on page 182)*

The Villa is an all-over-the-house place: parties, cozy chats, travelers' loot, works of happy art and decoration, memorabilia. 1. In the Muniment Room, the Villa's archives; a rich cache of friends', relations', Lambert photographs. 2. Peter and Margarita, who lovingly head up the sixty-two-room house's small staff. 3. The Studio, a jam of positive colors gaily keyed by Dorazio's rectangles, "The Discovery," and Polessello's interlacing "Circles and Garden," all as bright as children's building blocks, balloons and hung on wall back of Gerrit Rietveld's sculpture-furniture, "Red-Blue Armchair" —an important 1918 vanguard piece. 4. Evelyn Lambert in her exhilaratingly colored nerve-center bedroom, from which she organizes her global arrangements. 5. Sig. Peron—villagers help with gardening, parties. 6. Typically Evelyn, garden lunches under a red and white pavilion—peach soup, a robust pasta (all cooked by Peter from his original recipes), and, for dessert, a glorious watermelon basket, festooned with lush, lavish mauve hydrangeas. 7. Joe Lambert's restored naturalistic garden, a haven for celebratory locals, international visitors . . . all summer in a flawless day.

Duane Michals

4
5
7

Villa Lambert

Duane Michals

The most
unexpected house
in the World,
and the happiest

Wherever Evelyn Lambert is, she makes you feel you are part of the best show in town. *Left,* the Villa's focal national treasure, the Fresco Room, a perfect set—the Bibienas, grand masters of baroque stagecraft, could have designed it—for a Villa formal dinner. The Evelyn touch: her eclectic tablescape—high-Victorian silver goblets, Crown Derby porcelains, a bounty of Balinese wooden fruits in a rainbow-painted Balinese epergne, candelabra bobêches of freshly cut green leaves. The table covering: an antique, intricately embroidered Indian cloth that echoes the colors of Pozzo Serrato's sixteenth-century frescoes of seasonal country pleasures, zodiac signs; a tantalizing Veronese-ish gallant. *Above,* Evelyn and little Brent Venable, one of her twelve godchildren, costumed for a party-day stroll down one of Joe Lambert's sinuous paths.

Ann Beattie

It was muggy-hot last summer, Blondie was blaring from stereos, men and women were having affairs—worrying about families—worrying about Skylab unloading on them. Ann Beattie, above, was whipping out a novel—writing a book about summer and loud music and love affairs and all the unfocused longings of a lot of us now. The book, "Falling in Place," has just been published. And it's made Beattie, thirty-two, one of the most talked-about writers we've got. A woman with a clear, unclouded mirror—one that's pointed straight at us.

Beattie—a "baby-boom" offspring, with a strictly cool writing voice and funny-flip speech—looks more like a quizzing, jeans-clad street kid than a literary star. "It seems pitiful that people go after me as a celebrity," she laughs. "I like to go to movies, art galleries. Eat refined sugar. Happiness is lying in bed in

Annie Leibovitz

ANN BEATTIE'S NEW NOVEL, "FALLING IN PLACE." HERE, AN EXCERPT

ABOUT LOVE, GUILT, INFIDELITY ON A NEW YORK SUMMER NIGHT

"You want me to always talk to you and tell you what's the matter, right? So I'm going to talk to you: I'm getting tired of hearing about your weekends with your family."

John was standing at the window, looking down on Columbus Avenue. There was a sidewalk café at the end of the block. People were roped in like cattle. Unlike cattle, they had umbrellas over their heads. Water to drink. San Pellegrino, no less. They weren't going to be stunned by being struck on the head and then hoisted and cut and bled. Maybe one of them was; one, encountering some perverted mugger on the way back to his apartment, might later be found hanging by a meat hook in a deserted warehouse, but the chances were against it. The chances were really against it. That you had a good chance never to end up snagged on a meat hook in a deserted warehouse made going into New York five days a week plausible. Nina, the woman he was in love with, helped too. He knew that he should not talk to her so much about his family, but after the weekend he was always depressed, and she was the person closest to him.

She was washing her hair in the kitchen sink. He had started to leave clothes at her apartment, and she had started to wear them. At the moment, she was wearing his jockey shorts and nothing else, cupping her hand and pouring water through her hair. With her hair still wet, they would go out to dinner. At ten o'clock Horton Watson was coming to Nina's apartment. He would stay around for the visit, to make sure she was all right when Horton left—to make sure that Horton did leave—then take a cab to the garage off Third Avenue to get his car and drive back to Rye. Instead of taking the train, he had driven into the city. Once or twice a week he liked to do that: to drive in fast, taking risks, so that some of his hostility was gone before he got to the office. On the days when he did not drive in, he usually went to a health club around the corner from where he worked and played handball during his lunch hour.

"It's hard to picture you at a family barbecue," she said, straightening up and wrapping a towel around her hair. "Do you use one of those three-pronged forks to turn the hot dogs over? One of those devil's forks? You like to think of yourself as a devil—so *bad* for having a mistress. Do you have those barbecues to make yourself suffer for your sins?"

"I loved having barbecues when I was a kid," he said. "The barbecues aren't the only thing I feel bad about."

"Did you know that eating one charcoal-broiled steak puts as many carcinogens in your body as smoking thirty packs of cigarettes?" she said.

He was looking at the broken half of the robin's egg he had brought her from his backyard, holding it as carefully as he had ever held anything in his life. He put it back in the small saucer she kept it in.

"We didn't even have steaks. We had hot dogs."

"Well," she said, hugging him from behind. "That's something to feel very *guilty* about."

She rubbed her hair so that it wasn't dripping wet and went into the bathroom to hang up the towel. She opened a little jar of cream perfume and dipped into it with her index finger. She patted the finger across her forehead. She smoothed her hair back and went into the living room, where her dress was draped over the back of a chair.

He watched her pull the dress over her head and tug at it, and step into sandals. The dress was cotton, like a long T-shirt. It was black, and went to her knees, and she looked perfectly beautiful in it. She was ten years older than his daughter. He could slam balls into a wall for a million years, and it would never get rid of his frustration that he had married the wrong person and had the wrong children. His friend at work, Nick, said the real killer was when you married the wrong person but had the right children.

"You haven't told me if anybody funny came into the store today."

She laughed. "Those people. They feel like they have to explain *(Continued)*

From the book "Falling in Place" by Ann Beattie. Copyright © 1980 by Ann Beattie. Reprinted by permission of Random House, Inc

a Hilton hotel." Her old Connecticut house has sky-blue paint over the porch and is piled with life's collectibles: a Goofy flashcard, a plate that reads "God Bless Our Mobile Home." Ann's husband, David Gates—"the only blind date of my life"—is a musician. Her dog Rufus has one blue eye and one brown.

She's taught at Harvard and the University of Virginia; today, gets her characters by riding the commuter train. And if the Aquarius Generation ever really existed, it's grown up, now: the angst Beattie shows us—in her "New Yorker" stories, in her first novel, "Chilly Scenes of Winter"—is more an unspecific ache. How do we live now? She's not really sure. But, "Between 'The Mr. Bill Show' and 'The New York Times,'" says Ann Beattie, "you learn everything you need to know." (A look at Ann Beattie's book, "Falling in Place," begins on this page.)

everything. Everybody who comes into that place is so defensive, as though everything they do is being watched and I'm going to judge them. One woman came in with twin daughters, about eight years old. She had a bag from Olof Daughters she put up on the counter, and she started apologizing for wanting something she knew we didn't have—cotton knee socks; we didn't have them—and then she started telling me that her daughters were going to Sweden to visit their father, and telling them, while I stood there, that it wasn't going to be such a long flight. She stood in the aisle at Lord and Taylor's for five minutes, apologizing for sending them to Sweden."

"That's okay, but it's not very funny."

"It wasn't a very good day."

"Hungry?"

"I guess I'd better be. We've got to be back here by ten."

She got her big purple canvas bag from the bathroom doorknob and they went out.

"You know what else I've been feeling guilty about? That my daughter's in summer school reading a pile of books I've never read myself. I bought *Vanity Fair* at the bookstore next to my office today. I'm going to start reading it tomorrow, when I take the train in."

A man in a white chef's hat mashed down low on his head passed them, carrying a radio that was blaring Linda Ronstadt singing "Blue Bayou." Linda Ronstadt was way ahead of him; the man just kept chanting "I'm goin' back some day" over and over. Hardly anyone on the street looked at him.

"I saw Carly Simon crossing Fifth Avenue today," she said. "She had one of her kids by the hand. She was pretty."

"Did she stop to say hello to you?"

"She had so much hair. I look bald by comparison. I don't think I know one famous person. I have a friend who knows Linda Ronstadt, and my aunt went to school with Joan Kennedy. A girl who lives in my building once went to a beach party and jumped on a trampoline with David Nelson."

"David Nelson?"

"I thought you were older than I am. Ozzie and Harriet," Nina said, stepping off the curb. "That's who you think you should be, probably—Ozzie. 'Harriet, hon, defrost those four steaks, and I'll flip them on the grill when I've finished reading *Vanity Fair.*' "

"What am I supposed to do, read some Watergate criminal's book?"

"I know somebody who knows Ehrlichman."

They went into the restaurant, and he asked for a table in the garden. There was a barrel by their table with a rose tree growing out of it. There was one large, perfect pink rose on the tree. Above them was a fire escape, with pots of geraniums pushed to the far side of the steps.

"Are you ever going to come live with me?" she said.

The waitress came to the table and put down two menus. "Excuse me," she said. "I just wanted you to know that we have no bluefish, and no soft-shell crabs."

"Okay," he said, nodding.

"Okay?" Nina repeated, stretching across the table to clasp his hand. "When?"

He smiled at her and shook his head. "August, I guess. At the end of summer."

"I hate it that it has to be at the end of summer. That it has to be when something's over, I mean. We'll both be thinking more about what's over than what's beginning."

"I think it's already begun," he said, squeezing her legs between his under the table.

"I'm serious," she said. "I'm talking about how I feel."

"I can't erase my life," he said. He picked up the menu. "I'm so used to complaints that I think everybody's complaining," he said. "I'm sorry. I know what you were saying."

"I wanted bluefish," she said. "On top of everything else, I was thinking about baked bluefish all afternoon."

He was thinking that his wife was going to get custody of Brandt. Although he didn't love his mother, he felt sorry that she would be losing the one thing she had formed an attachment to besides Ming vases.

There was a child wandering around the restaurant who was younger than his son, but who looked like him. He had come by once before, and shyly made eyes at Nina. She had lifted her napkin from her lap and shaken it out and put it over her eyes, slowly lowering it as she winked at the child and raised it again. He must have been two years old, wearing blue corduroy shorts and a shirt with a worm coming out of an apple on the front.

The waitress came back to the table, and they both ordered salmon. He had tried to get John Joel to taste different kinds of fish, because fish had less calories than meat, but his son couldn't stand the sight or smell of fish. John Joel was still fat and carnivorous; it was obvious that he was sneaking food because he was still just as overweight, even though Louise had put him on a diet. He had a double chin that John often felt like taking hold of to shake some sense into him. John Joel never looked good in the summer: He got blotchy pink, but didn't tan, and the shorts and shirts he wore made his body look worse than his winter clothes. Up in his tree, resting on the limb, he reminded John of the Cheshire cat in "Alice in Wonderland."

"I'm sorry I'm grumpy," she said. "I've been in a bad mood all day."

"What's the matter?" he said.

"I didn't have a very good weekend either. I got a letter from an old boyfriend who's over in Europe, and all he talked about was how he'd blown all his money. I'm not very sympathetic to people who have a lot of money to piss away. I was thinking about you out on your three acres of land, and I was feeling very cooped up in that tiny apartment. How can you like that apartment so much? Just because it's so different from what you have?"

"It is small. One of the pillars at the end of my driveway is as wide as your bedroom."

"Are you kidding?"

"Yes. There aren't any pillars at the end of the driveway."

A man was standing beside Nina's chair. "I'm sorry," he said, "but your little boy wandered into the kitchen, and

Annie Leibovitz

we'll have to ask you to keep him at the table. He could get hurt in the kitchen."

"What?" Nina said.

"He isn't our child," John said.

The maitre d' looked puzzled. He turned and looked at a couple sitting at a table in the opposite corner. John looked, too. The woman was talking drunkenly, and the man was paying no attention to her; he was laughing silently and pointing at the maitre d' in a parody of the way someone would ridicule another person.

"Very amusing," the maitre d' said, without apologizing to John. He went to the corner table and began to argue with the man, who now also looked drunk. The little boy stood with his back to the kitchen door, staring at them. The next person who came through the door was going to trip over him. John sighed and didn't watch. He broke off another piece of salmon and put it in his mouth.

"God," Nina said. "Those people must be crazy. Look at the poor little boy—he's not even going up to his parents' table."

"I hope you don't want kids," he said. "I'm a rotten father."

"I don't think you'd be a rotten father."

"As I said: I hope you don't want kids."

"I'm not the only one in a bad mood," Nina said. She ate a leaf of lettuce with her fingers. "I wish I could see your house," she said. "I'd like to see the pillars that don't exist at the end of the driveway."

"The driveway isn't even paved. It's gravel."

"Ah," Nina said. "You also want me to feel sorry for you. Next you'll give me the line my mother always gives me: that there are great jobs for college graduates, if only they will go out and find them. You know what my mother's done her whole life? Played bridge and gone to the track in the summer."

"How come you were an only child?" he said.

"My father says it's because my shoes were so expensive. He was shocked. They had to be Stride-Rites, with a quarter-inch built-up arch. I was flat-footed." She took a drink of wine. "My mother says it's because my father said my shoes were too expensive."

One of the two men who had just been seated at a table adjacent to theirs was looking appreciatively at Nina. He didn't stop until John caught his eye. The man had long hair and a T-shirt that said "Chicken Little Was Right"; the man sitting with him had on a business suit and a black band tied high on his arm. The fedora on the table belonged to one of them. When John stopped looking, the little boy was walking toward their table, eying the hat that rested slightly over the edge.

"My youngest son has the measles," he said. "Have you had the measles?"

"This is very romantic talk," she said, running her foot up his leg.

"Have you?"

"Measles," she said. "Yes. I have had measles."

She really was not in a very good mood. Ordering a bottle of wine instead of a glass had been her idea. If she continued to drink the wine as quickly as she had been, there was no doubt that they would make it back to her apartment with time to spare before Horton Watson got there.

"'My youngest son has the measles,' he said. 'This is very romantic talk,' she said"

Nina had first introduced Horton to John as "a ghost from the past." "Are you saying I'm a spook?" Horton had asked. It was very odd, Horton's smile. He had false teeth, and they were shiny white and perfectly even. Horton smiled a lot. If what people were saying to him didn't make him smile, he told a joke or just muttered to himself. Horton would go only a few minutes without smiling.

They left the restaurant and walked back to Columbus Avenue. Horton was already there, on the front step, white hat pulled low over his eyes, looking—except that he was tall and thin—like a Mexican taking a siesta. A white puff went up from below his hat. Horton was smoking a cigarette.

"There I was on Park Avenue," Horton said, pushing back the brim of his hat. "Martini cocktail. Nice shiny Steinway piano I could play. Not that the lady would have liked any song I might have selected to play, but I could have gone ahead and played it anyway while she, you know, pretended to really rock to it. No, I said to myself: Horton, a man has got to honor his commitments. Turns out I was a little early—might have banged out a tune or two before I left. 'Course, she was itchy for me to leave. Bad enough her husband knows she smokes. Man doesn't want to come home and see some spook banging out songs on his piano. Business is business, of course, but no reason for the man to see the business. All he's got to see is a neat little box left behind, joints all in a row." They went into the building, and the landlady opened her door and looked at them. Horton grabbed Nina on the stairs, laughing.

"With high-paying business deals like this one, who needs enemies?" Horton said, as Nina put the key in the door and opened it. "Nice lady has no habit at all, doesn't even drink martini cocktails. But you've got to do a thing just for old times' sake. Plus which I have to pass down *(Continued on page 193)*

ANY-AGE DRESSI

Fashion and age. It used to be an easy equation. When one changed so did the other. A certain age automatically equalled a certain, appropriate way of dressing. The boundaries were set, decade by decade. What's happened to that neat fashion-plus-age formula, what's happening every day: changes in the way women think about themselves, the way they see themselves; changes in what they demand from clothes. Age is a factor as it helps to set up those demands, but in and of itself, age is no longer the determining factor. Much more relevant: how you live, where you live, if and where you work.

Naturally, there are differences between the 20s, 30s, and 40s—the ages represented on these pages by Claudia Cron, Margareta Arvidsson, and Margot Hogan. Each "age" marking a turning point, an interesting moment of change. No one is ever suggesting that each of these women should dress alike. What we are suggesting: that you have to look beyond age and its myths to find your best look.

More of the differences: a difference in fashion itself reflected in an easier way of dressing...a way of dressing in pieces. That's always the framework. And, at the start of a new season, differences within that framework of ease: the clothes here represent the best of the news for fall...for everyone...every age...

A good place to start—Margot Hogan—a woman in her '40s and very much on-the-go: wife of a New York surgeon, mother of two, nonstop traveler. On these two pages, she wears the kinds of clothes every woman, at every age, needs at least one of . . . A classic warm-up pant, inset, for exercising, for sports. And for more—here, the easiest way to dress at home. The key: how it's worn—with a white turtleneck, soft-color cashmere pullovers. Gap warm-up, $9; Skyr turtleneck, $15; sweaters, Paul Stuart, each $195. Another symbol for modern casual dressing, right: a good-looking separate tweed jacket. The best—un-masculine, un-blazery, from Perry Ellis Sportswear ($225) and his easy khaki trousers ($56). Worn here for the prettiest—the softest—effect, with a pale-blue cashmere pullover. Sweater, Drumohr for John Mendez, $155. All fashion details, stores, last pages. All prices approximate. These four pages: hair, Thom Priano; makeup, Wesley Dunn—both of Garren at The Plaza.

John Stember

40+

AT ANY AGE, WHAT YOU WEAR DOESN'T CHANGE AS MUCH AS HOW YOU WEAR IT...AND WHY

NG

"Less is more...
never meant more. What
you don't want now:
to overdress, to
overdo anything"

ANY-AGE DRESSING

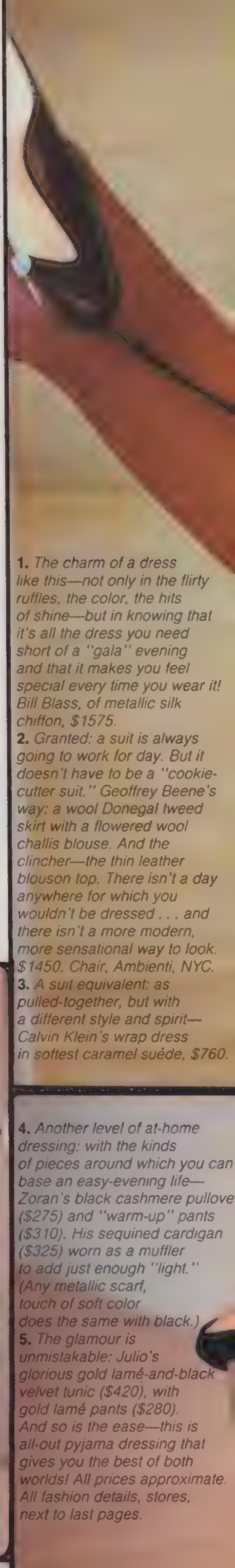
40+ THE BIGGEST DIFFERENCE NOW— ONE OF DEGREE

In your '40s you're established on many levels—in your career and/or family life, in your individual pursuits—and there's no question, you're expected to look the part. But you've learned by now: how to use clothes to your best advantage—with a definite style of dressing, with the ability to resist the passing whims and fads of fashion. Still . . . there remain certain grey areas, certain traps. The trap of thinking that being "dressed" for day implies either an element of over-dressing or an element of boredom—the dull routine of a jacket/blouse/skirt and nothing else. The trap of thinking that anything at or after 5:00 calls for stops-out dressing (including the kind of makeup that can be seen across a crowded room) . . . of thinking that you've "outgrown" the casual sports clothes you love best—or any clothes with that same feeling . . . of thinking you have to pass up something black, which you want, for something blue, which you're not crazy about, but which seems more "appropriate." *(Continued)*

3

John Stember

1



1. *The charm of a dress like this—not only in the flirty ruffles, the color, the hits of shine—but in knowing that it's all the dress you need short of a "gala" evening and that it makes you feel special every time you wear it! Bill Blass, of metallic silk chiffon, $1575.*

2. *Granted: a suit is always going to work for day. But it doesn't have to be a "cookie-cutter suit." Geoffrey Beene's way: a wool Donegal tweed skirt with a flowered wool challis blouse. And the clincher—the thin leather blouson top. There isn't a day anywhere for which you wouldn't be dressed . . . and there isn't a more modern, more sensational way to look. $1450. Chair, Ambienti, NYC.*

3. *A suit equivalent: as pulled-together, but with a different style and spirit—Calvin Klein's wrap dress in softest caramel suède, $760.*

4. *Another level of at-home dressing: with the kinds of pieces around which you can base an easy-evening life—Zoran's black cashmere pullover ($275) and "warm-up" pants ($310). His sequined cardigan ($325) worn as a muffler to add just enough "light." (Any metallic scarf, touch of soft color does the same with black.)*

5. *The glamour is unmistakable: Julio's glorious gold lamé-and-black velvet tunic ($420), with gold lamé pants ($280). And so is the ease—this is all-out pyjama dressing that gives you the best of both worlds! All prices approximate. All fashion details, stores, next to last pages.*

"What counts the most:
a certain attitude,
a certain confidence"

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ANY-AGE DRESSING

40+

What all of those thoughts represent: lingering bits of the fashion-age myth to which no one should be subscribing in 1980. In fashion now, what works best works for everyone. The main ingredients are the same; you just spice them differently, wear them a little differently. Throughout these pages, certain looks are repeated—clothes that have become part of a modern vocabulary of dressing—a language we all share. One good example: the warm-up pants. Another: an evening pyjama—you see it as a way of dressing at night for each of these women. The demand for the kind of ease it provides remains a constant. And all of the ages share the best of this year's "news." There's the whole thing of knitting—it cuts across every age, category of dressing.

What can become more important in the '40s: being able to carry off a look and that means paying attention to your body, to your posture, especially; to your hair (*shorter*—not necessarily short—is usually better at this point), to a softer makeup . . . paying attention to what makes you feel good about yourself and going with it . . . all the way!

30+

YOU'RE DOING A LOT MORE... DEMANDING A LOT MORE

Suddenly, you're hitting your stride . . . and you know it. Everything is happening at once—in your working life, in your private life—and somehow you're making the pieces fit. Margareta Arvidsson, on these four pages, is a good case in point: a successful model (and former Miss Universe), mother of two small children, and a young woman whose working life takes her from New York to Paris to Zurich to . . .

What's key for any woman-in-her-'30s: balancing new demands, new responsibilities, keeping it all straight. What's easy: keeping your fashion life straight. At this point, there are no age-imposed restrictions on what you can and cannot wear, no shoulds and shouldn'ts based on a number. The demands are those set up by what you're doing and where you're doing it. If there are any limitations besides those: they are "natural" limitations set up by body type—if you couldn't wear oversized tunic tops when you were in your '20s, *(Continued)*

The starting point . . . a perfect way to dress for any active day, for any easy evening. And a perfect example of this fall's very appealing approach to being in a suit: a softer tweed jacket and easy velvet dirndl, from Arthur Chapnik. To wear—always!—with a beautiful blouse. Here, from Daniel Hechter, in off-white silk with eyelet touches, an added off-white silk muffler. Jacket, about $250; skirt, about $78. Blouse, about $75. All fashion details, stores, last pages. These four pages' hair, Garren at The Plaza; makeup, Alberto Fava.

Uli Rose

The big question now: not one of age, but of practicality—what's going to do the most?

MARGARETA ARVIDSSON

1

ANY-AGE DRESSING

"Tip: Put your money where you put in the most time—i.e., into good, basic working clothes"

30+ *IT'S A FAST-PACED, FRANTIC BALANCING ACT... AND IT'S TERRIFIC!*

they're probably not your best look now, but that's a question of proportion, not one of age.

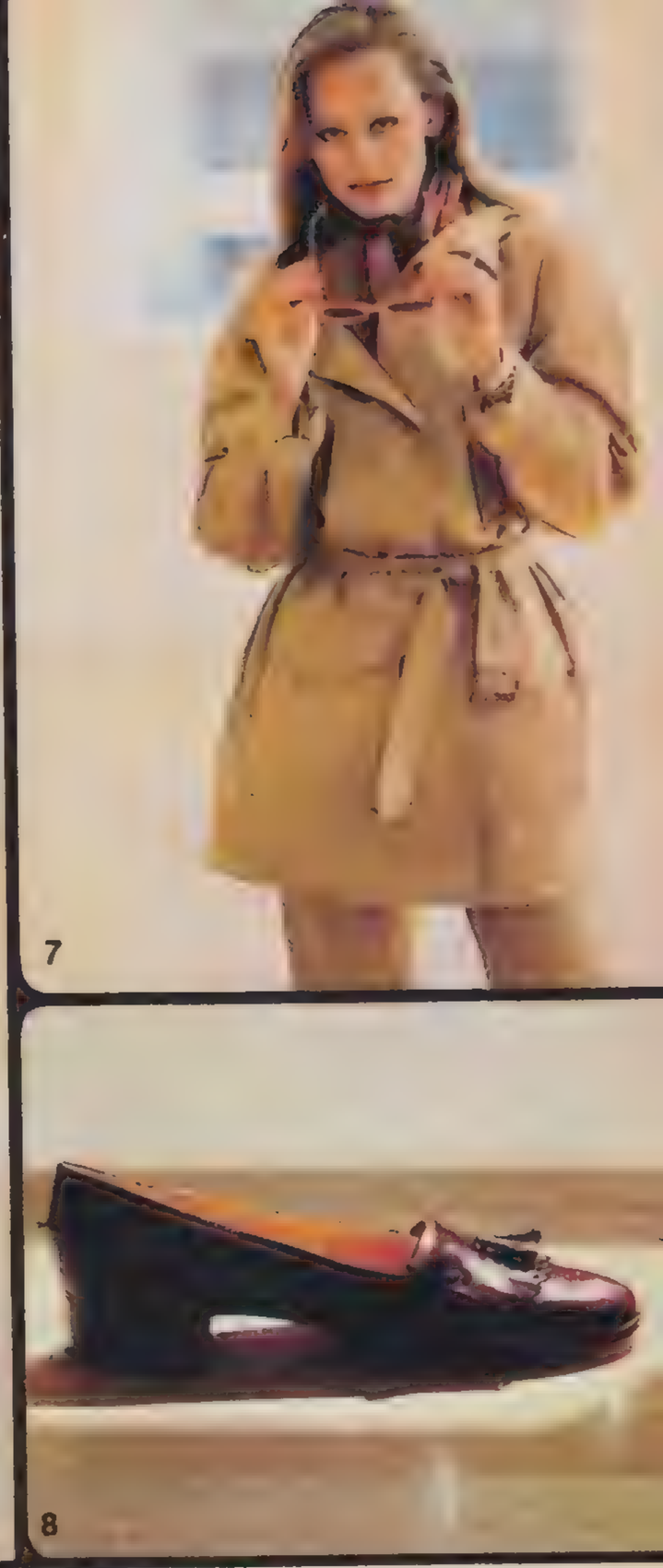
The casual clothes—the jeans—you've grown up wearing are still part of your life, but a different part. At their most casual, most traditional, as a leisure-time, Saturday way of dressing. The newer versions—in an ever-increasing variety of fabrics and colors to wear with a variety of matching tops (a cotton sweater, a silk shirt)—can take you further . . . even to an office, depending on your working "environment." But you have to know the territory: if yours isn't a casual work situation, it doesn't pay to be oversubscribed in jeans-and-tops that only go two days out of seven.

What you need most—what to concentrate on—good-looking, attractive clothes that go through an active day, any active day: it doesn't have to be one spent on-the-job. However you spend your time at this point, you're likely to be "out in the world" and *are* expected to look a certain way. You can't get away with a little of this, a little of that. You shouldn't want to: the best of the new clothes—the clothes you'll find here—give you all the ease you could want (the ease you have come to expect). And they give you more: all the polish you need now, along with the kind of versatility that makes sense in a modern way of dressing. These are all looks-in-pieces, assembled, pulled-together, but capable of being pulled apart to give you many options . . . and to give you more for your money.

What else to concentrate on now—anything that simplifies your life. High on the list—a good haircut, one you can handle yourself on a day-to-day basis without fussing, without wasting time. And the same is true of the kind of makeup you want now: a no-fuss, natural look, simple, easy to do. Save the experimenting for evening. That's the time for contrast, the time when color, ornamentation, shine come into your life in a big, big way!

2

Uli Rose



1. *Margareta Arvidsson in her own warm-up—any age, any sport, it's the going look!*
2. *A total look for day that starts with a coat: a soft tweed balmacaan ($400); with striped trousers ($200); an argyle sweater ($180); silk shirt ($120). Donna Karan and Louis Dell'Olio for Anne Klein & Co.*
3. *The charm of a "dress" that works—Burgundy silk blouse ($118), pleated print skirt ($118), toned-in pullover ($75). Albert Nipon Collectibles.*
4. *All you need in the way of late-day/dinner dressing: Liz Claiborne's leggy, grey sweater-dress, ($75).*
5. *Pyjama ease at night: a backless black jumpsuit ($350) and knockout bronze sequined jacket ($470). Stephen Burrows for Pat Tennant.*
6. *Saturdays, any easy day: an updated Fair Isle sweater set, grey flannels ($90). Stanley Blacker for Women. Wool cardigan ($175); crewneck ($140).*
7. *Outdoor/country dressing at its best: a gutsy 3/4 khaki jacket ($130); matching khaki trousers ($33). British Khaki by Robert Lighton.*
8. *The perfect pants shoe: a classic tasselled, kiltie moccasin. Salvatore Ferragamo ($165). All prices approximate. All details, stores, last pages.*

ANY-AGE DRESSING

Everything's changing! The way you look, live, dress!

It's a landmark. You've left teenage behind. And everything's changing. You've moved off campus into a working world . . . For twenty-two-year-old Claudia Cron, whom you see on these pages, the move was from the Parsons School of Design to modelling and acting. . . . And your social life is likely to be more structured, a little less "spur-of-the-moment." Part of the change in the way you live: a real change in the way you dress. You'll need, want—a look that's a bit more pulled-together, more polished. Appropriate for what you're doing. It's not that you have to give up casual and easy. The best of modern fashion now, for any age—*is* casual and easy. And dressing for a job doesn't mean dark colors, or strictly tailored suits every day. Or that you can't get away with a crazy hat, wild socks, a way-out accessory. There's always a time and place for the little delights that make fashion fun. What really counts: Not only knowing what's good in fashion, but what's good for *you*. The key things to invest in. What kind of suit look, cover-up, night dressing will give you the most mileage for your money. Some of the best possibilities of this season are on these pages. Another part of what's changing: you may want to wear more makeup, more color. Experiment! And this could be the time to give up the long hair you've been growing since high school. Nothing does more for you—faster—than a good haircut . . . put it high in important investments. A good length: to the shoulder. It's easy to manage, lends itself to a variety of styles. What all this adds up to: finding a look that works for you, that makes you feel good about yourself.

CLAUDIA CRON

20+

Uli Rose

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bottom, Joan & David ($98) **4**. *As "dressed" as you're likely to get—Kappi's velvet camisole dress—short, ruffled, romantic ($240).* **5**. *Saturday dressing: your old jeans and sweater. But over them, now, a trim blazer ($350). Bill Blass for Blassport Ltd.* **6**. *For casual weekend dressing your warm-up, but not in "sweatshirt" grey or stripes. Make it red, black, any solid color, matching top and bottom This one by Andre Van Pier Sports; top, $58, pants, $64. For finish—flat shoes or loafers, not sneakers!* **7**. *Another weekend look, Lois Anderson for Tannerway walking shorts ($50), a matching sweater ($70), a shirt ($70).* **8**. *For its look, its range; Adrienne Vittadini's 3/4—knitted—coat ($130). Over her hand-knit sweater ($90)* **9**. *What an evening pyjama can be: Giorgio Sant 'Angelo's jolt-of-color cardigan ($190) and matching tank ($85), pull-on pants ($90). For Daniel Caron Ltd. All prices approximate. Hair, these pages, Garren at The Plaza Makeup, these pages, Alberto Fava. Details, last pages*

1. *All the "suit" you need: A cropped cardigan ($60) and pullover ($64) sweater-set; an easy skirt ($54). Frank Smith for Evan-Picone*
2. *Top priority: a city/country cover-up—Ralph Lauren's fitted shearling jacket ($700) Over his handknit turtleneck ($200) and tweed skirt ($280).* **3**. *With the new proportions in clothes—lower-heeled pumps. Top, Lady "P" by Pancaldi ($80); center, Ungaro ($140);*

SELF AT ANY AGE

By Ellen Switzer

22-33

GOOD HABITS NOW MEAN HEALTH LATER. YOU CAN PURSUE A CAREER, DECIDE ON A BABY

People in their twenties seem to have one thing in common, according to most psychologists: they feel immortal. Healthy young women can ignore, without feeling any immediate effects, some of the most elementary rules for good physical and mental health. You may find that you can stress your body and emotions, and apparently, snap back quickly with no ill effects. But experts warn that abusing your body during your younger years can have drastic effects later.

"It's what you do, hour after hour, day after day, that determines largely the state of your health—whether you get sick, what you get sick with, and perhaps, when you die," said Lester Breslow, M.D., dean of the School of Public Health, University of California at Los Angeles. But many of the conditions that prematurely age, hurt, cripple, or even kill are *preventable* using our present medical knowledge. Others, if spotted early enough, can be arrested or reversed before they do permanent damage.

Here, suggestions from experts in public health:

MEDICAL CARE

A great many young women use their gynecologist as their primary physician. For many women, this system works well, according to Louise B. Tyrer, M.D., vice president for medical affairs at the Planned Parenthood Federation of America, who is also a gynecologist. But it's important to let the gynecologist know that you are not seeing any other doctor for checkups. Although most gynecologists routinely take blood pressures, do urine tests, Pap smears, and breast examinations, they will be more alert to potential nonreproductive difficulties if they know that their patient is not seeing another physician for regular checkups. Certainly anyone with a chronic problem such as diabetes, for instance, should be seeing a specialist in internal medicine, as well as a gynecologist, on a regular basis.

The controversy around the birth-control pill has not been resolved, but most specialists in the field still consider it a reasonably safe and effective form of contraception for young women with no history of medical difficulties that could be exacerbated by the pills. Women who have blood-clotting difficulties, high-blood pressure, a history of gallstones or liver disease, migraines, and a number of other rarer diseases should not use the Pill.

Dr. Tyrer also tells women to make sure that they are taking the lowest effective dose of *(Continued on page 188)*

34-49

YOU MIGHT GO BACK TO SCHOOL, CHANGE YOUR BIRTH CONTROL, DIET, OR EXERCISE PLAN

Some time during the middle thirties, most of us lose that illusion of eternal youth and immortality that we may have managed to maintain from childhood on. For one thing, our bodies let us know more quickly and more efficiently when we have been abusing them. Excess pounds seem to accumulate more quickly with an oversupply of calories, and they become increasingly harder to take off. Muscles and joints that have been left under-used start screaming with pain from even moderate exercise. All the preventive health measures that we all neglect at some time or other during our teens and twenties now take on added importance.

If there is a lingering dissatisfaction with marriage, sex life, career, or another important aspect of life, the need to change may suddenly become much more pressing.

Most women in this age group still have a great many options in their lives, and are making the kinds of changes that would have left their grandmothers and, even their mothers, in a state of shock. Where formerly therapists saw women approaching middle age appalled by the fact that their husbands were going through mid-life changes that left the wives out of the picture, these same counselors and psychiatrists now are seeing increasingly *men* who are dismayed and surprised that their apparently docile wives have decided to make new lives for themselves, sometimes within but more frequently without the marriage.

Colleges and graduate schools are enrolling more women in their thirties and forties in highly career-oriented courses in such subjects as business administration, economics, accounting, and law. Many of these women realize that they have many decades more to live, that with inflation and other economic insecurities no life insurance or pension program their husbands may be carrying is likely to provide complete security, so they want preparation for a profession or a place in the business world. "Some women are experiencing the kind of mid-life crisis we formerly noted in men," says Helen Singer Kaplan, M.D., clinical associate professor of psychiatry at the Cornell University College of Medicine. "Many are no longer willing to settle for an unsatisfying status quo."

GENERAL HEALTH CONCERNS

A woman who has been using her gynecologist as her primary physician should probably change that pattern by the time she is thirty-five. She will be less concerned with gynecological problems such as contraception, *(Continued on page 191)*

Your age no longer sets limits on how you live or look: you can be a thirty-year-old corporate president or a seventy-year-old college student. Here, what to expect from your body and your emotions at each stage; what to do about medical checkups, nutrition, exercise; and which ideas to abandon—for life!

50-70

TIME FOR YOURSELF, NEW SLANT ON SEX. STAYING FIT KEEPS BODY-AGE YOUNGER

With aging no longer a taboo subject in America, we are learning more about the true nature of our older population, and many of the old stereotypes are breaking down. Much of what we are learning is optimistic.

Let's take that old assumption about the so-called "empty-nest syndrome." Mental-health professionals are finding that if it ever existed, it probably does no longer. "Most women don't get depressed when the last child leaves home," says Bernice Neugarten, Ph.D., professor of human development at the University of Chicago, who was recently appointed deputy chairman of the 1981 White House Conference on Aging. "Many look forward to that time." Her impression is confirmed by the experience of Barbara P. Kovar, executive director of the Family Service Agency in Dedham, Massachusetts. She organized a therapy group for women in their fifties whom she expected to be unhappy because the children were now living their own lives. She was surprised to find that most of her clients were complaining that these grown-up children were *not* leaving home. Some of the women even wished that their adult daughters would move in with boyfriends. "I expected some freedom during the next few years, and with the kids insisting on coming home every night for meals and leaving their laundry for me to do, I feel trapped in a life pattern I have outgrown," said one woman, summing up for the rest.

Another assumption, that interest in sex fades and disappears with the onset of wrinkles, has certainly proved to be untrue. Almost all physicians and psychiatrists concerned with sexuality affirm that, in healthy adults with available partners, sexuality is maintained almost indefinitely.

A recent study conducted by two psychologists, Bernard Starr and Marcella Weiner of Brooklyn College, indicates that there is "an enormous potential for sexuality" in the later years of life. Both have found, from a survey of eight hundred older Americans throughout the United States, that the sex urge certainly does not die with age. According to these psychologists, "This is an extremely hopeful report for people of all ages, especially the middle-aged who think that their sex lives will soon be over."

Dr. Neugarten notes that some older men have been known to marry much younger women. But she has noted a relatively new trend recently: older women are marrying younger men. "I keep a clipping file on such marriages and it's growing," she says.

(Continued on page 187)

By Shirley Lord

SKIN AT ANY AGE

"We all have a built-in timer—but you can delay skin's aging with good habits"

It's difficult to think of the skin literally as an organ of the body, but it would help if we did, if only to cut down on careless handling—responsible for a great deal of skin's irrational behavior after infancy. We wouldn't dare to touch our hearts, lungs, or any inner organs with the nonchalance most of us display toward the skin, the largest organ of all.

Now we know from scientific studies that our wrinkles, age signs, are programmed genetically—along with our coloring, bone structure, and certain personality characteristics. Under a powerful microscope the *way* the face is going to age can be seen on a baby's skin, in the form of lines that are invisible to the naked eye because of the subcutaneous fat layer that keeps them plumped out. These lines develop as you age, but their eventual visibility depends less on chronological time than on the way you live your life—in particular on the way you eat on an ongoing basis. Skin is helped by exercise, too, because of the extra intake of oxygen that produces. The quality of your sleep counts and so do your emotional life (including the ratio of sex) and skin care.

Although we all have a built-in timer for aging we can—with good habits—delay its signal, for aging occurs at different rates in different degrees in different people.

HEREDITY vs. ENVIRONMENT

Which exerts the greatest influence on human development (including skin condition), heredity or environment? Since the International Society for Twin Studies was founded in 1974, the National Research Council, and the Kaiser Center in California have been gathering data on twins to help find an answer to this question.

Recently, there has been renewed a scientific interest in twins who were separated in infancy and reunited in adult life. Despite separations of more than thirty years, twins in the studies have revealed many eerie similarities of behavior, attitude, and appearance, the latter particularly well illustrated by skin condition.

Obviously, the skin we inherit plays a large part in determining the kind of skin we are going to have to live with and work with, once it becomes important to our self-image. Psychologists find that skin quality is one of the primary factors in a woman's physical self-esteem. It is still a commonly held belief that there can be no real beauty without a beautiful complexion.

What exactly do you inherit? The thickness or thinness of skin and its color (determined by the amount of melanin, pigment, present in the upper layers). *(Continued on page 183)*

THE SEASON'S

The inventiveness, richness and delight of fashion—at its best. And at its most apparent this fall in two areas: in fur, specifically in Fendi's extraordinary coats and jackets, ingeniously worked, universally acclaimed. And in the continuing development—refinement—of very special kinds of knitting—the season's hit for creativity, in the unexpected mix of textures . . . in color . . . in all-out dazzle . . .

stars

Opposite: One of the most unique approaches to sweater-and-pants dressing—Krizia's caramel angora-blend pullover with gold lace medallions. To wear with velvet pants, a skirt, or this way, with pleated bronze lamé harem trousers—and a gold lace muffler, worn as a "ruff." Sweater, about $495; pants, about $475. Late July, Bergdorf Goodman (pants, to order); The Twenty-Four Collection, Miami; Neiman-Marcus; Lina Lee, Beverly Hills.

The undisputed stars of Milan: the Fendi furs. . . This page, their ankle-length braided squirrel coat, fox-trimmed, with a tweed-lined poplin rain shell, a removable fur "neck ring," a low hip belt that creates a new proportion. Rain shell, Fendi by Serena. Coat and shell, about $10,000. Late July at Henri Bendel; Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Neiman-Marcus; I. Magnin. All details, last pages. Hair, all these pages, Harry King; makeup, these four pages, Tyen of Paris.

Francesco Scavullo

THE SEASON'S Stars

A look that goes more ways—Chanel's knitted sweater-set suit, opposite: a scallop-edged cardigan and pullover in cassis-colored cashmere, with a soft skirt. At the neck, a short, chunky fur muffler in fisher—for texture, for contrast. Cardigan, about $550; pullover, about $220; wool-blend skirt, about $280. Rich's; Jacobson's; Frost Bros.; skirt at Swanson's on the Plaza. The range of Fendi . . . after the unique design—the innovation—there's the beauty of a perfectly cut "real coat" to discover. This page, one of the most luxurious fisher coats, wrapped at the neck with a rippling bias-cut "cascade" of matching fisher pelts (wonderful like this, or over a wool or knitted coat, over everything!). Natural fisher coat, $85,000. Cascade, about $15,000. July, to order at Bergdorf Goodman. Also at Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Neiman-Marcus; I. Magnin. Details, last pages.

Francesco Scavullo

Left: The look—the new proportion—at Sonia Rykiel. Her black/beige/grey wool "tweed" jacket over a black wool sweater with piped cuffs. The unexpected difference—black wool jersey "warm-up" pants, flat-heeled patent dancing pumps! Jacket, about $395; sweater, about $175; pants, about $245. Henri Bendel; Hattie; Robinson's, San Diego; Amen Wardy, Newport Beach CA; Wilkes Bashford, San Francisco; Liberty House of Hawaii. Make-up here, Way Bandy.

Beauty Note: The makeup here, Coral Powder Blush, Bright Coral Lipstick with Clear Lip Gloss. All, Makeup Authentique de Payot. Accessories, next to last pages.

THE SEASON'S Stars

The Fendi excitement goes on. . . . Near right: a butterscotch pigskin jacket, cut wide, over a second jacket in natural Tanuki fox. Pigskin shell and Tanuki, about $10,000. Special order at Henri Bendel. Also at Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Neiman-Marcus; I. Magnin. . . . Far right: Fendi's squirrel wrap-coat with a rippling—and movable— collar, a ruffled fur jabot (about $500). Coat, about $10,000. Late July at Bergdorf Goodman; Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Neiman-Marcus; I. Magnin. Fashion details, last pages.

Francesco Scavullo

DIFFERE

IN THE NEW
NONSTOP APPEAL
FOR FEET AND LEGS

NCES...

One of the most important shoes for fall: the moccasin. Left, the newest—a low heeled, slip-on classic with . . . differences: the red, to give a hit of color . . . the patent leather, for a shine that plays against this season's rich knitted textures—here, Joan Vass's short sweater-dress in an equally bright angora/wool. And, always, with a dress this length, a heel this height—legs that are covered—with texture, with color, or with an interesting pattern, left, a new wool herringbone. Shoes, Lady "P" by Pancaldi, about $85. Oggi of Italy, NYC; Added Touch, Pittsburgh; Sakowitz. Le Bourget tights, about $21. Bloomingdale's, NYC; Bonwit Teller, Boston and Chicago; Macy's, San Francisco. Dress, about $600.

More of the season's newest shoes—classic, beautifully crafted, and set on lower heels to give a new proportion, a new look to the season's newest clothes. Sometimes, with a special edge...always, with an interesting leg...

Late August at Saks Fifth Avenue, NYC; John Wanamaker; Linda Dresner. Troy MI. Hair, John Sahag; makeup, Wendy Whitelaw. Accessories, last pages. Beauty Note: More bright color—Elizabeth Arden's Irresistible Red Very Moist Lipstick and Powder Blush.

DIFFERENCES...

A difference to delight: shoes and boots with classic appeal ...and with more. They're what you'll buy first this fall!

Everyone's favorite: The cowboy boot . . . turned into a "special effect,." left, in a mix of bright snakeskin, black leather, yellow piping. By Ottorino Bossi, $300. Botticelli, NYC; Hess Shoes, Baltimore MD; Footgear by Roger Bowman, Beverly Hills. Worn with equal impact on the leg—purple patterned tights. By Elbeo, New York, $30. Henri Bendel; Irish Imports, Pound Ridge NY; Upstairs, Downstairs, Nantucket MA. Above right: Two perfect examples of the new, fast-moving moccasin . . . clean-lined, beautifully crafted. From Hana Mackler, left, in the softest kid—unlined and as easy as a pair of slippers, $90. Delman at Bergdorf Goodman. Worn with tweedy tights by Le Bourget, $21. Bergdorf Goodman; Joseph Magnin; Bonwit Teller. And, right, Joan & David's classic tasseled version, with gold-flecked socks.

Shoes, $80; at Ann Taylor; Filene's. Socks by Electric Sok! $5. Reminiscence, NYC. Above: The spectator pump—here, stitched in blue for a subtle difference . . : updated with a low, shaped heel. By Ottorino Bossi, $175. Botticelli, NYC; Via Lusso, Chicago; Footgear by Roger Bowman, Beverly Hills. With pinstripe tights. By Evan-Picone, $5. Saks Fifth Avenue; John Wanamaker. (More of the same kind of appeal in Bottega Veneta's soft, supple leather envelopes.) Hair, John Sahag; makeup, Wendy Whitelaw. Fashion details, accessories, next to last pages. All prices approximate.

John Stember

Of all things happening in fashion this fall nothing is more welcome than the new softer approach to day clothes. What it means: a much easier, much more appealing way to be "dressed." On these four pages, the most appealing ways from the European ready-to-wear...

At Chloé, opposite, clothes that are classic in the way they work. What changes everything: the very modern, sophisticated turn Lagerfeld has given to each piece. His "double" raincoat—olive poplin lined in loden wool, the lining just a shade longer. With softness everywhere and with no more weight than you'd find in a sweater! Pulled-together, here, with a curry wool crewneck, cuffed trousers in olive ribbed wool, a soft muffler tied at the neckline. Coat, about $1245; pants, about $456. Martha; Nan Duskin (pants, to order); Barton/Sligh's; Bonwit Teller, Chicago (coat only). Sweater, about $265. To order at Nan Duskin; Barton/Sligh's. Also at Martha.

Tip-off to the softness this fall: the variety of wonderful capes that were everywhere in Paris. But nowhere with more charm, more dash than at Givenchy. Left, his full, 7/8 loden cape/poncho—double-breasted, with a small black velvet collar. More than a covering, it's the base for a total way of dressing over a soft, thinly striped wool flannel pleated skirt, cashmere-and-silk knit turtleneck, all in shades of bronze. Cape, about $995; skirt, about $395; sweater, about $275. To order, Saks Fifth Avenue. Watch, Concord CC. These four pages; hair, Bob Fink of the Pipino-Buccheri Salon. Fashion details, last pages.

Lothar Schmidt

DIFFERENCES...
IN THE NEW
SOFTNESS
TO DRESSING
FOR DAY

Nothing else gives you the finish of a suit. This fall, you get more: all the finish, plus softness—it's a change you'll love!

From Giorgio Armani, left, a designer whose name is synonymous with tailoring—tailoring at its very best—the new softer direction in his brown herringbone wool tweed suit . . . in a jacket that has a rounded shoulder, an easier fit . . . in the straight-legged pleated-and-cuffed trouser. And—a key softener—in a beautiful blouse that focuses on the neckline: his pinstriped cream silk, the stand-up collar "held" by a matching pleated neckband. Suit, about $728; blouse, about $242. August at Bloomingdale's; Saks-Jandel; Hattie; Chez Catherine, Toronto; Boutique Lily Simon, Montreal; all Giorgio Armani Boutiques. At André Laug, the collection started with a wonderful raincoat, opposite—a raisin-colored ciré coat lined in bright plaid. And underneath, the softest version of a suit: his charming sweater set in textured violet knit—a loose-fitting cardigan jacket and sleeveless pullover—and a pleated violet wool skirt. Part of the new prettiness—the total effect—the silk cloqué blouse in a contrasting plaid that ties at the neck—a complete look . . . almost a complete wardrobe for day! Rayon/cotton coat, about $1320; wool-blend cardigan, about $675, and pullover, about $600; blouse, about $960; skirt, about $780. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. Accessories, additional stores, next to last pages.

Lothar Schmidt

DIFFERENCES...

To sew now for fall: what you're going to want first—the key pieces that can change a look . . . that reflect the new move towards softer tailoring . . . the pieces you'll reach for again and again. Starting with the best way to have a dress this season, right—in a knit—for the texture, the softness, the ease it gives a very simple shape—here, in fawn-colored knit, a clean, straight line, buttoned at the shoulders, pockets at the sides. Very Easy Vogue Pattern 7737. Wool/polyester/acrylic/angora fabric, Jasco Fabrics. Macy's, Herald Square. . . . Above: the newest, most wanted top—a blouse, in white . . . for the classic appeal, the clarity, the charm it brings to everything, night or day. Here, at its purest: just wrapped and held with one button at the collar, in seasonless linen. Calvin Klein American Designer Original Pattern 2283. Hamilton Adams fabric, to order, Maxine Fabrics, 417 Fifth Ave., NYC, 10016. Right: Hair, Garren at The Plaza; makeup, George Newell. Above: Hair, Suga at Bergdorf Goodman; makeup, Sophie Levy of the Pipino-Buccheri Salon. Accessory and pattern information, see next to last pages.

Andrea Blanch

VOGUE PATTERNS

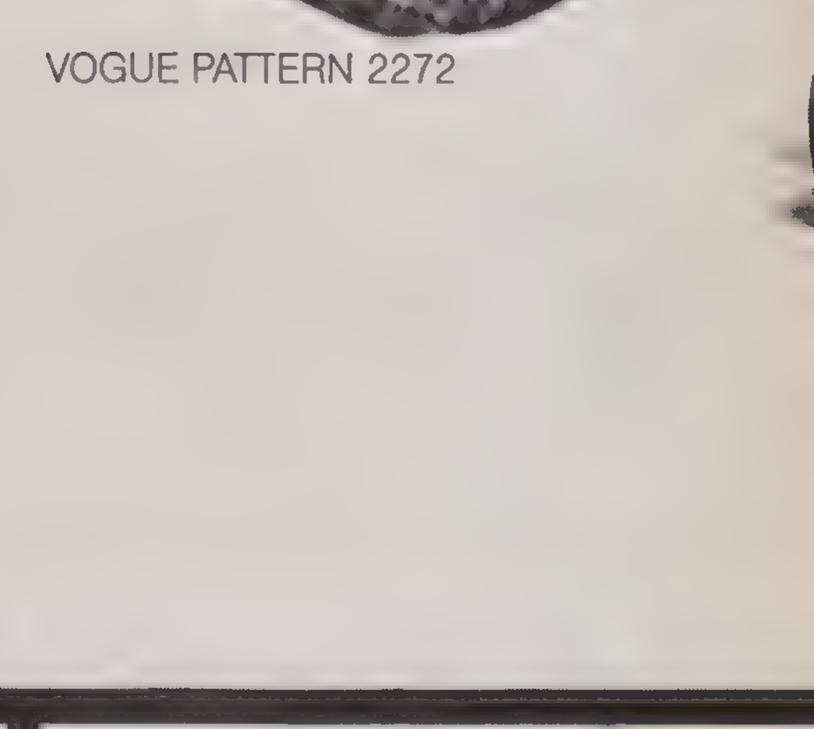
THE FIRST THINGS FOR FALL

VERY EASY VOGUE PATTERN 7737

VOGUE PATTERN 2272

More top priorities . . . to sew now . . . to make a big difference this fall. Above: More knitting—the hottest texture going! Here, a wonderful shawl-collared wrap sweater in a crunchy popcorn stitch, shaded from mauve to deep purple . . . a perfect texture/color combination, and a sweater with enough "weight"—enough versatility—to double as a coat. Vogue Paris Original Yves Saint Laurent Pattern 2272. Polyester/acrylic/wool by Held Fabrics. Altman's; Stewart Fabrics, Birmingham MI; Sakowitz . . . Right: A great way to look at night—understated, sophisticated. It starts with a simple—effortless—little T-shirt top that falls into the kind of draping silk jersey makes possible. And wool jersey pants, softly gathered at the waist, narrow on the leg. What you have—the easiest black pyjama . . . and two of the most versatile pieces around! Both, Very Easy Vogue Pattern 7523. Pants fabric, Hamilton Adams. To order at Maxine Fabrics, 417 Fifth Ave., NYC 10016. Also at Sakowitz. Top, Jasco Fabrics. Available at Maxine Fabrics, NYC. Above: Hair, Garren at The Plaza; makeup, George Newell. Right: Hair, Suga at Bergdorf Goodman; makeup, Sophie Levy of the Pipino-Buccheri Salon. Accessory and pattern information, last pages of this issue.

Andrea Blanch



VOGUE PATTERNS

THE FIRST THINGS FOR FALL

VERY EASY VOGUE PATTERN 7523

VILLA LAMBERT

(Continued from page 144)

can be Kenya or Kalamazoo.

Her voice is like a fanfare. She makes a kind of joyful, trumpeting sound. "It's transoceanic!" says a friend. And it always precedes her into a room—her voice and the sound of her specially made, eighteenth-century (in the manner of) red-heeled shoes. Then, there she is, in some fantastic, fully flowing Persian-colored garment, absolutely right for her, with her pagoded white hair, her huge, spectacled eyes. She looks like a heroic Madame DuBarry or the most elegant, bespectacled, eighteenth-century sphinx.

Evelyn is famous for her social artificial respiration. She can keep any dismal social function alive just by her presence, let alone her gift of gab. Wherever she is, she somehow makes you feel that you are part of the best show in town. So, "naturals" for Evelyn are an assortment of deals, tradeoffs, an intricately braided life of optimistic, canny arrangements. "But," notes a long-time Evelyn watcher, "Evelyn's deals, tradeoffs are largesse!" She's the last of the all-time big givers.

No life is composed completely of triumphs. Even Evelyn . . . moving through the years like an armada victorious with banners—Brancusi could have sculpted her head, Lachaise her body, but who is really to know, since she costumes herself appropriately in theatrical voluminousities—*le style Evelyn,* we call it . . . even Evelyn came to deep trouble. The first time in Havana, where she married the best-looking man in town, the very rich Francisco Earl del Barrio y Dunber (Marquis). They were the kind of couple Scott Fitzgerald characters saw, and sometimes even were, as they voyaged richly and repeatedly through the early 'thirties fleshpots of Europe. Evelyn's second deep trouble came upon her in Dallas, where she married the "most choice extra man in town."

"Who's that," cried Evelyn (more exclamatory than interrogatory) when she first saw him—white-suited, black patch over one eye, so attractive. Joe Lambert was *the* landscape designer. He made Dallas beautiful. He did the best parties. He was not very rich, but he had the best taste of anyone in the Southwest. Evelyn del Barrio married Joseph Oliphant Lambert, and they became legend.

But each of her radiant marriages came to a premature end: del Barrio died, Lambert died. This could have been permanently tragic for Evelyn. Tragedy is, however, not her style. "If you lose somebody you really love when you're very young," she says, "you're numb for about a year. If you lose somebody you love later on, again, you're numb for about two years. The one thing I know is, you can't impose your grief on anyone else." America is full of widows. An American phenomenon, the survival of American women.

"Joe and Evelyn were not just a couple," a Dallas friend told me. "They were a force, a miraculous, energizing, enhancing force." Like a twister gone good. "She not only continued her job at Neiman's and as fashion advisor to the Dallas Chamber of Commerce, but she chaired or was on the board of just about every worthwhile charitable and civic committee, local and national, you can think of; and then she thought up some more—to benefit Dallas theater, opera, ballet, the Contemporary Arts Museum. Yes, Evelyn got lots of awards for her good works, but she sure worked hard for them. And she still does. Evelyn comes back to vote in local and national elections. She's still involved. . . . And the Lamberts gave us some of the best parties Dallas has ever seen, in their wonderful penthouse—it was part garden, part museum. Dallas hadn't seen anything like it or like them. Now, Joe—he gave Dallas its fabulous azalea springtimes. And when he invented the color Lambert Green (it had a touch of gun metal in it), it looked like every house in the Southwest was painted that lovable, durable color overnight."

"Don't forget," Evelyn reminds, "he also did Lusty Pink." Evelyn definitely has a Rabelaisian touch. "It blotted out the worst architecture in the world!"

Evelyn, chuckling over Lusty Pink, is now sitting in the Salone of her Villa Lambert, sitting in a historical monument that is a swift motor ride from some of the world's noblest architecture, the grand Palladian Villas of the Veneto; Vicenza itself, center of Palladian rationality; and that sublime exultation, Venice.

"Evelyn definitely has a Rabelaisian touch"

Joe and Evelyn had always wanted to live in Europe. That was life after Dallas to them. So when Joe decided to retire, Europe was their future. France? No. Portugal? Maybe? Italy—Venice, the Veneto? Definitely yes. The Lamberts were already meshing with the Venetian gala world. They were on international party lists. To the most spectacular ball of all, the Bestigui, they went, and to the Picone gold, red, and white ball. Evelyn was on the committee for this aid-to-Venice event. And whenever "come as someone other than yourself" was the idea, the Lamberts of Dallas, Texas, came as the "Neros" of ancient Rome. These Americans had, evidently, a sense of irony, even a sense of history. Very Venetian.

The Veneto is kin to our South, perhaps even more to our formal antebellum South: great, linked, genealogically astute families living in great, beautiful houses, some of these pillared and porticoed, bowered in copses of huge old magnolia trees . . . a country-house society now wondering how long it can survive in politically complex Italy. The Lamberts took to the Veneto visually and emotionally—and back in the late 'sixties, time was still running on, not, perhaps, out.

Joe had to have a garden; Evelyn wanted a house. A new Italian friend, Marchese Bozo Roy, eventually led them to Longa Di Schiavon, a hamlet tossed down like a rough-cut pocket handkerchief on the vast plain that stretches to the foothills of the Italian Alps. And, on the edge of Longa, behind high vine-deep walls, a grove of venerable magnolias to one side, was a large ancient house in a state of utter disrepair and desolation but with the Palladian touch, and within it the possibility of finely proportioned rooms, one or two with frescoes that could be School of Veronese, while stretching behind this former farmhouse (become hunting lodge then country place) was a shambles of a park-like garden . . . little lakes to reclaim, ancient trees to doctor. "Joe knew what must be under the green disorder—a naturalistic garden like those created in England by 'Capability' Brown in the eighteenth century, an expression of apparent vegetable spontaneity in the rigorously formal early-Georgian world, and an amazement to find in Italy."

Even more astonishing was the discovery, at the far side of this mysterious place, of a Louisiana bayou and three giant redwood trees. Later, the Lamberts learned that in the mid-eighteenth century, a poet member of the Chiericati family of nearby Vicenza who owned the Villa, had gone to England and fallen in love with the novelty of "Capability" Brown's creation, and then he had—surely?—gone to America to New Orleans, even the California missions. . . . The Lamberts bought the Villa and its Sleeping Beauty garden. While Evelyn, with the help of Professore Architetto Francesco Gnecchi Ruscone, went to work on the house, Joe became the Prince Charming for which the garden had been waiting.

"Evelyn always knew the garden was better than the house," a Texas friend told me. "But Joe couldn't do with a lesser garden. Evelyn could do with a lesser house. It was her gift to him." And in two years, "her gift to him" was, indeed, twelve acres of serene green beauty, the three little lakes gleaming beneath a flottila of white swans, the huge lawn and the boscages, the lilac walk a fragrant invitation to pastoral pleasures. But, by then, Joe, his great opportunity "to work with the work of a genius" realized, had gone home to Dallas to die.

"When Joe died," says Evelyn, "I thought, what'll I do? What'll I do? Then I thought, Joe's naturalistic garden is here. I'll do exactly what we had planned to do!"

So Evelyn tended Joe's garden and their Villa with the help of Peter, her Italian major-domo, with Margarita, her Spanish housekeeper, and local "help." Peter manages the whole establishment, cooks delicious meals, butlers, chaffeurs, and even keeps the great lawn trim.

And Evelyn went on filling the house with startling, playful, color-happy juxtapositions of contemporary art, period furniture, objects, and stuffs from the bazaars of the Near and Far East and North Africa. The Villa became the most unexpected house in the Veneto, and one of the happiest. About her collecting art, Evelyn says, "Contemporary art is the only way I can participate. It can be abstract, figurative, color, texture. And I'm not troubled by the fact that I don't know what it means. Long ago, I realized that probing ruins the spontaneity of delight."

"Evelyn's art," says art critic Barbara Rose, "is making the most of everything."

And Evelyn wanted a local family of friends. "At first," says one of these then future friends, "she made some mistakes, but they were more than rectified by her amusing way with guests. Her presentation more than made up for her little gaffes, the usual gaffes any American would make. But she learned fast about pleasing our tight, little world around her. Also we soon saw that she was not a taker, but a giver, and that very dear to her is the fate of Veneto monuments and the happiness of our children. She brought life to us, inexhaustible American vigor, funniness, and optimistic assurance. She re-

mained herself, and we grew to love her for that." What a novel a contemporary Henry James could make of Evelyn in Veneto.

Typically Evelyn was her first ball in the Villa. She brought her cook, "a regular tyrant," from Dallas. She sent a bus all over the Veneto to pick up her guests. And they feasted on gumbo, turkey with cornbread dressing, cranberry and black walnut relish. Hundreds of ingenious elegant festivities make Evelyn the Veneto's leading hostess: a Veronese costume party for a godchild (she has twelve, including a little elephant in Kenya and a Druse Sheik); debutante balls for the daughters of local gentry; Christmas fêtes for the villagers; alfresco lunches for her American friends to meet her Italian friends under a striped red and white pavilion in the garden; disco parties in the Taverna, a huge basement room in which she erected a tremendous Moroccan tent; and all sorts of entertainments to help all sorts of people and projects—specially the Friends of Venice and the Northwood Institute of Midland, Michigan, an innovative higher educational institution. With Mrs. Clint Murchison, Jr., of Dallas (now Mrs. Leonard Haber), Evelyn co-founded the Dallas Chapter of the Friends, and to help raise funds for aid to Venice, she hosts, annually, thank-you house parties for gatherings of Americans who have made major contributions to the Friends. They live in the Villa for one week and go on gala visits all over the Veneto and into Venice, "generosity of the Italians." In this way, the Dallas Chapter has helped to restore Venetian palazzos and has even benefited Venice's Home for Retarded Children.

"Evelyn *is* family!" exclaimed a Veneto friend last summer, as he looked about at a happy, candlelit, black-tie dinner given for two visiting American friends, and as Evelyn stood to toast, to thank her Veneto family for making her one of them . . . those in the great dim Salone and those unable to be there, the Ceschis, di Lords, Dame Freya Stark, Herta Boari, Christina Franchetti, the Bianchi-Michiels, Count Angelo Valmarana, the Marzottos, the Emos, the Berrocals . . . names that resound like drum beats or sighs, . . . names with an aura of legend to them . . . like the American name they all have come to love, Evelyn Lambert.

One time I saw Evelyn standing quietly in her grand, astonishing Salone, looking out into the garden, the late, pale, fading summer daylight a dim wash on the Lambert Green garden window shutters, now weathered to a mellow dark green. "Just like Joe wanted them to be," Evelyn murmured. ▽

SKIN AT ANY AGE

(Continued from page 163)

Skin thickness also has a bearing on skin color. The woman who inherits "thin skin" has blood vessels close to the surface and so a definitely pinker complexion (showing up vividly when a message from the brain causes the autonomous nervous system to signal the blood vessels to dilate and become suffused with blood, as with a blush) than the woman whose skin is thicker and whose blood vessels are deeper below the surface.

Skin not only varies in thickness, it varies with age and over the body surface, the thinnest part being around the eyes, where cover is only approximately one-fiftieth of an inch thick, the thickest on palms and soles, where it's nearer to one-quarter of an inch thick. It is believed that thin-skinned women (generally, fair in coloring) will age faster than women with thicker (and usually darker) skin, the extra pigment offering extra protection particularly against the sun.

The Five Ages of Skin

As time passes, certain characteristics mark stages in skin's development but there is no set timetable for skin to reach each stage. Many skins move through the stages prematurely (mainly because of overexposure to the environment, especially the sun but also wind, cold, low humidity); others, much later than usual. "Natural" and premature aging changes in the skin can look alike but actually differ structurally and biochemically.

Infancy

Most babies, thanks to their mothers' adherence to a nutritional program, are born with good skin, soft and visibly smooth, uniformly dark or light in color, the surface integrated with no scaling.

There are no perceptible pores on a baby's skin, nor any sign of sebum (oil), and there won't be until hormones enter the picture at adolescence, when the sebaceous (oil) glands start to enlarge and so do the pores—to let the flow of sebum out.

Teens

The hormonal status of the body is the big new influence that adolescent skin has to reckon with—often from about age twelve onwards. The appearance and behavior of the skin then depends entirely on the mix of hormones that start to make their presence felt in the body, generated by the sex glands which in turn stimulate the sebaceous (oil) glands. Both sexes have a mix of male and female hormones, androgen, the male hormone, making skin look coarser—releasing more oil so enlarging pores—and estrogen, the female hormone, giving the skin its finer, less oily, less porous look.

The combination of secretions of the oil and sweat glands provides the perfect "nutrient" for the microorganisms (bacteria) that inhabit the epidermis of every living skin; some are resident, others transient; but, in the absence of injury, none will cause harm to the skin because of its unique "self-sterilizing" action, accomplished by a slightly acid coating or "mantle."

When skin is young, it takes only about twenty minutes to regain this essential, natural acidic protection following, for example, a wash with an alkaline soap that can break down this natural defense. If poor cleaning habits and products are used year after year, the skin has to work harder and harder to restore acidity and finally becomes permanently damaged.

Usually, between twelve and fourteen years, an adolescent will encounter her first skin problem—either an increase in the outpouring of oil leading to a constantly oily skin with its resultant blackheads and blocked pores or—worse—an increase in oil accompanied by acne (the incidence of acne approaches 100 percent of the age group twelve to twenty), which the Dermatology Foundation describes as "never life-threatening but psychologically incapacitating."

Acne is a *(Continued on page 184)*

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SKIN AT ANY AGE

(Continued from page 183)

noncontagious skin disease, frequently inherited. Although its precise cause has still not been pinpointed, the life cycle is no mystery; the hormonal glands just starting their activities overdo matters and become excessively active. Not only do they stimulate release of enough sebum to make skin oily, they can—and do—come up with a fresh supply every three hours, producing enough to clog up the sebaceous channels.

A great deal of progress has been made in the treatment of acne, including the use of antibiotics (tetracycline and erythromycin) and daily doses of a synthetic derivative of vitamin A, tested by researchers from the National Cancer Institute and the University of Iowa, that reduces the production of sebum, preventing the skin cells from thickening and clogging pores. More research is needed, and doctors advise the drug will not be generally available for another two to three years. They also stress that natural vitamin A is not the answer, and self-administered treatment can be downright dangerous.

The Twenties

With oil production stabilizing and adolescent skin disturbances usually abating by about the age of twenty-two or -three, this can be the best time for skin . . . *providing* sun exposure is carefully stopwatched and *never* excessive. Doctors have proved that the results of prolonged sunbathing *are* cumulative, skin cells having a definite limit to the radiation they can *safely* absorb. Too much can cause actinic damage, chemical changes in the skin's deepest levels, generating improperly formed cells, which show up later looking like signs of old age.

As a woman nears her thirtieth birthday, her skin's pigment cells (melanocytes) often begin to react unevenly, some becoming more active and producing more color, others becoming inactive. As a general rule, with each decade of life an estimated 10 to 20 percent reduction occurs in the number of melanocytes, which results in skin becoming less protected from ultraviolet light.

Thirty Plus

There are a number of skin changes that can take place from about age thirty onwards—whether they materialize or not again depends to some extent on the number of bad habits you have—poor nutrition, too little sleep, excessive alcohol consumption, smoking, obesity (excess fat beneath the skin impedes the work of blood vessels bringing nutrients to skin's surface) or underweight (too thin means some or total loss of the subcutaneous fat layer that helps skin to look smooth, remain elastic), tension, grief, and—again and again—environmental ills: too much sun/too little humidity with air conditioning or central heating.

If none of the above applies, your skin at thirty can still retain beauty . . . for skin beauty on the surface is a result of a perfected metabolic process producing superb skin fitness and uniformity of color.

According to Jack Mausner, Ph.D., vice president of research and development at Chanel, "The skin is one of the most complex bodily organs with incredible logic, beauty, and drama in the way it functions . . . the epidermis (the top layer we see) replaces itself every twenty-five to thirty days."

Bad habits can age skin

While the upper layer—the epidermis—is thus in constant turmoil, he points out, the dermis which supports it, and the skin's insulater layer, the subdermis, which cushions both upper layers, remain static.

It is the dermis that provides the skin's real building blocks, containing the blood vessels, collagen fibers (protein), hair roots, sebaceous glands, and the complex network of nerves and nerve endings. The dermis is also the "depot" that feeds nutrients and oxygen to the skin.

The epidermis must be shed smoothly and regularly in order to maintain uniform color. The level of intracellular fluid (moisture) must be maintained for elasticity and smoothness, while an adequate output of sebum must also flow from the sebaceous glands for proper surface lubrication to mix with the sweat glands' output, all helping keep the correct *p*H balance or acid mantle.

Where an overproduction of sebum continues long into adult life, it can mean the sebaceous glands in the dermis are particularly sensitive to the hormonal balance of the body. This is a matter of heredity—and the chances are that oily-skinned parents will produce oily-skinned children.

Stress can accelerate oil production through action by the adrenal glands, so can androgenic (male hormonal) foods like wheat germ and the use of certain birth-control pills. Contradictory as it may sound, the body can suddenly produce an excessive amount of oil if skin becomes unexpectedly dehydrated—another kind of skin stress.

An oily skin after thirty can be a bonus. It acts as a shield against moisture loss, so skin shows fewer signs of aging.

Fifty Plus

Sometimes as early as the age of thirty, sometimes not until fifty and over, the subcutaneous layer of fat that cushions the skin becomes deflated, so less able to withstand problems caused by the outside elements. Then collagen, responsible for skin's ability to "bounce" back after every grimace or grin, weakens, and the dermis thins.

The situation is aggravated by a slowdown of sweat- and oil-gland secretions, tending to highlight wrinkles and to increase surface dryness—the biggest bugaboo connected with the aging process. Without sebum, it becomes difficult for the skin to retain the all-important intracellular fluid (moisture).

Can anything be done? Yes, but first it's important to point out again that there's no hard and fast timetable for aging, no rules that say hair must turn grey at fifty or wrinkles appear five years later.

However, there is every reason to take *preventive care:* to evaluate your own skin and to care for it in the appropriate way . . . protecting skin with a moisturizer (which acts as a "lid" for your own supply) and with a sunscreen or sun block. Cleanse your skin thoroughly A.M. and P.M., but don't overdo, as over-cleansing is now thought to cause problems in older skin, leaving it with too little natural protection. Exercise every day, recharging your circulation on a regular basis, and take time out for rest. Watch food and drink intake and concentrate on eating nutritiously: nutrition is the number-one force in fighting age signs.

Remember skin grows from the inside out . . . it depends on us for a fair deal. ▽

NORMAN MAILER

(Continued from page 136)

become his critics' favorite metaphor); his verbal sparring matches with feminists and short-circuited liberals . . . the enemies are legion; yet small, tough, twin-fisted Norman Mailer confronts them all, in fiction as well as in fact. His life reads like a novel, a tawdry dime novel at times. Norman Mailer by Norman Mailer is, perhaps, the most outrageous fiction of all.

He enters his own books like a gladiator, looking for a fight even when the field is empty, and the audience has gone. He can be wounded, but he counters with animal cunning, if not strength, only pausing later to lick his wounds. Mailer has an uncanny ability to see himself as already part of history; and history is to him a novel (his Pulitzer Prize-winning *The Armies of the Night* was subtitled "History as a Novel, the Novel as History") full of devious plots and subplots where, by all logic, there should only be blind coincidence and chance.

This year, Mailer stormed the border territory between the worlds of fact and fiction with his second Pulitzer Prize book, his "true-life novel" *The Executioner's Song*. Over one thousand pages long (longer than *Moby Dick*), it is the story of murderer Gary Gilmore—a true story, and yet Mailer makes it read like the most gripping tall tale, a real whopper. After all, he says, "One spends one's life looking for a plot like that." Love, violence: these impulses make history happen. America loves violence, breeds it; the American dream is part Lizzie Borden, part Jesse James.

What Mailer sees in this country—the great, sprawling, empty fact at its center—is the hunger of men and women whose passions constrict and finally consume them; people who, just before they are totally destroyed, lash out. It is a terrible vision, almost too terrible for Mailer himself to bear. He has, he says, lost a certain interest in writing about problems in this country. "They're almost too large."

Critics have wondered if, at fifty-six, the slugger has finally lost his nerve. He is less belligerent these days, and the Mailer persona is conspicuously absent from *The Executioner's Song*. Yet, he is there with full strength, bearing witness. However "spare," "detached," "journalistic" the prose, Mailer is no reporter. History *is* a novel, the novel *is* history. Mailer is there, like Ishmael, to tell the story—America's story, and his own. "Egotism," he writes, "may be the last tool left to History." A powerful tool, at that.

—CATHLEEN MEDWICK

"EXECUTIONER'S SONG"

(Continued from page 136)

going to pass out if there wasn't some fresh air soon. She said, "I have to sit down."

They rested on the outside steps. She told him she couldn't live with him anymore. They sat. She had to get away. After a few minutes, she took the kids and got into the car. But now he wouldn't let her go. He put his hands through the open window and held her. She opened her purse, took out the gun and pointed it at him.

It was a .22 Magnum and he had told her it was capable of putting a hole in you like a .45. Gary stood there for one minute after another. Just looked at her. He didn't move. She knew if he reached for the gun, she would pull the trigger.

Then he said, "Go ahead and shoot." She said, "Get away from my car." He wasn't about to get away, he told her. Finally she put the gun in her purse. "You left the accessories for the Electrolux," he said. "Come back and get them." That was one thing he had not ripped off—the Electrolux. A long time ago he had missed the first payment on his Mustang to buy her the Electrolux. Now, if she left the accessories, somebody would steal them for sure. Too bad. She started the motor, put the car in gear, and drove off. ▽

WILLIAM MAXWELL

(Continued from page 139)

with Willa Cather, the country expresses itself through him. And, you feel certain, he never betrays a trust.

Maxwell's most recent novel, *So Long, See You Tomorrow,* is short, startling, the kind of book that gets into you, and changes the way you think. At the book's center is an obscure murder case in rural Illinois—America's heartland, where life is evenly patterned, like a quilt, comforting in its sameness. The subtlest hint of violence (in that kind of environment, love can be more violent than death) is enough to wreck the fabric. Maxwell, who comes into his book respectfully, like a guest, explains how his own life was torn by that remote event. He reconstructs it meticulously, with so much honesty that it can only cause him pain.

In Maxwell's America, people matter to each other, because lives are lived at a distance from one another. In such a spare, thirsty land, emotion is a luxury. Friendship comes slowly, and love is never casual. When a man falls in love with his neighbor's wife, it is not a romp in the hay, but an event that affects everyone—shattering, tragic. Maxwell's characters for the most part keep silent about their pain, and it is that American prairie silence that fills the book. Pain, as Emily Dickinson knew, is spare, economical in its speech. So, as William Maxwell knows, is a certain kind of joy. His novels are brief, rich, like poems. "Oh, I did write a full-length novel, one much longer," he told an interviewer, "But most of it went into the wastebasket. I cut and cut and cut until it moved like a rocking horse. . . . A steady pace with no dull spots, nothing unnecessary."

"Nothing unnecessary" could be his coat of arms. —CATHLEEN MEDWICK

EDITOR'S NOTE: *As we go to press, "So Long, See You Tomorrow" has just won the William Dean Howells Medal, given by the American Academy of Arts & Letters once in five years for the most distinguished work of American fiction published during that period.*

"SO LONG, SEE YOU. . ."

(Continued from page 139)

the dog, take away the kitchen—the smell of something good in the oven for dinner. Also the smell of washday, of wool drying on the wooden rack. Of ashes. Of soup simmering on the stove. Take away the patient old horse waiting by the pasture fence. Take away the chores that kept him busy from the time he got home from school until they sat down to supper. Take away the early-morning mist, the sound of crows quarreling in the treetops.

His work clothes are still hanging on a nail beside the door of his room, but nobody puts them on or takes them off. Nobody sleeps in his bed. Or reads the broken-backed copy of *Tom Swift and His Flying Machine.* Take that away, too, while you are at it.

Take away the pitcher and bowl, both of them dry and dusty. Take away the cow barn where the cats, sitting all in a row, wait with their mouths wide open for somebody to squirt milk down their throats. Take away the horse barn too—the smell of hay and dust and horse piss and old sweat-stained leather, and the rain beating down on the plowed field beyond the open door. Take all this away and what have you done to him? In the face of a deprivation so great, what is the use of asking him to go on being the boy he was. He might as well start life over again as some other boy instead. ▽

DEBORAH HARRY

(Continued from page 134)

art student, a former junkie, a former Playboy bunny, a former former, Deborah Harry is most of all an electric performer and ace songwriter, someone who has often taken personal and professional risks. "You have to be brave if you're going to become a total person," she says simply. But don't be fooled. At thirty-four, Deborah Harry, tough, talented, and terrific, has burst on the scene as new wave's biggest star; and, like Bette Midler in her early days, she is destined to go beyond the celebrity of pop music.

Deborah Harry is lead singer and leading attraction of Blondie, the first band to emerge from the punk scene and rock's anti-commercial underground axis to become a major commercial success. In just two years, Blondie has sold nearly five million albums worldwide and, in the last year, has had two number-one hit songs: "Heart of Glass" and "Call Me," the theme song from *American Gigolo.* This summer, Deborah Harry and Blondie will be making their feature film debut in *Roadie,* and in true 'eighties celebrity fashion, she will be endorsing a line of designer jeans on nationwide TV.

New Wave, which combines the energy of punk with the *(Continued on page 186)*

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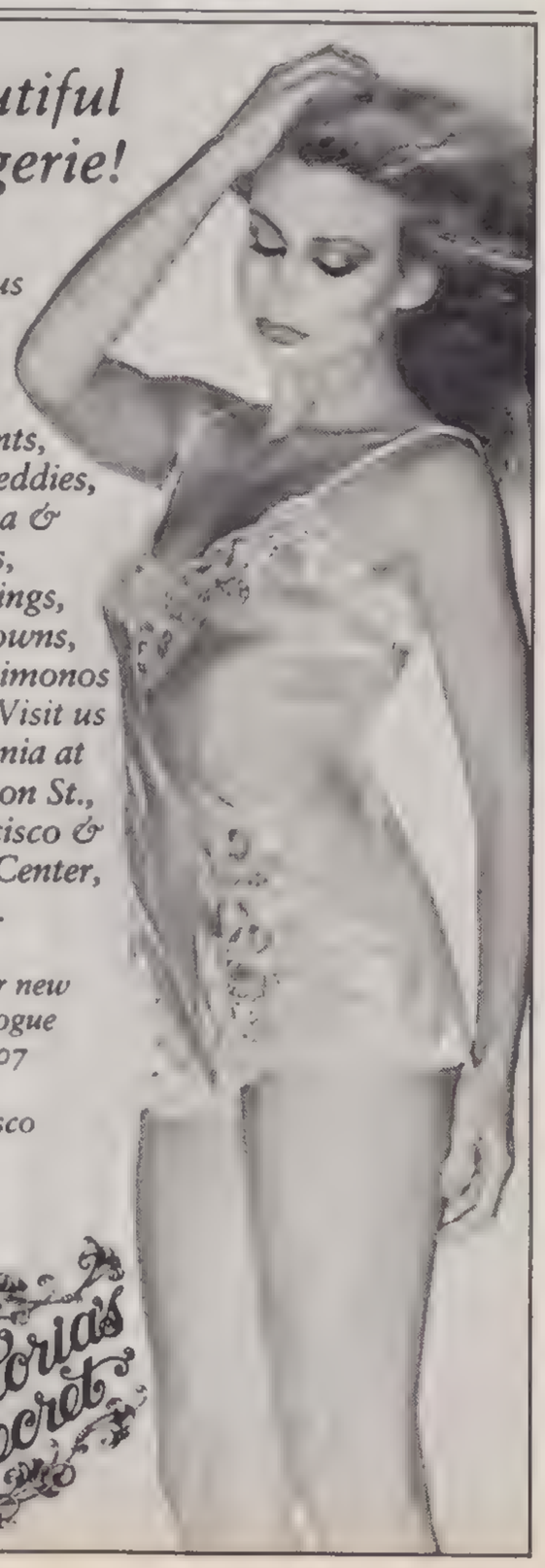

Victoria's Secret

DEBORAH HARRY

(Continued from page 185)

melody of pop, is more than the dominant new force in pop music today. It's also a style, a way of looking and behaving. In an era of limits, the days of indulged rock bands who tour in private jets with an entourage of hundreds are on the wane. New Wave, cynical, direct, often ironic, is still played mostly in clubs as opposed to giant concert halls. These clubs, which mix old-time rock tunes with the work of bands like "Four Out of Five Doctors" and "The Consenting Adults," are rapidly replacing discos around the country as places to be on Saturday nights. The whole 'fifties mod look of skinny ties, oversize jackets, and baggy pants was first seen on members of punk/New Wave bands and their artistic friends. Their inspiration was Buddy Holly and the early roots of rock and roll, from which this music is recycled—in reaction to the soft rock of the 'seventies' singer-songwriters and the predictable formula of disco.

"In the 'sixties, great, wild Jimi Hendrix was blaring on the radio," said Deborah Harry. "Then the music became like John Denver's 'Rocky Mountain High.' Give us a break. We want to breathe; we want to dance; we want to jump around. . . . When we started Blondie in '73, our main goal was to be a dance band. The idea of performing rock and roll to a stand-up audience that danced was unheard of. We've gotten through to club owners on this only in the last year."

If the 'sixties were idealistic, Woodstock, and sylvan, Deborah Harry is knowing, New York, and urban. Women superstars in rock are rare enough to begin with: Most, like Janis Joplin, made their reputations by being earthy, vulnerable, and singing the blues or, like Linda Ronstadt, as ingenues wailing mournful country tunes. Debbie Harry tells men to get lost. In a dreamy distant voice, of course, one that doesn't threaten. She's both a harbinger and a throwback. Her looks recall exaggerated sex symbols like Jayne Mansfield and icons like Marilyn Monroe; though, physically, she's more petite. True to the style of music she sings, however, Deborah Harry has recycled herself as a blond sex object by undercutting her sexuality with wit and ironic distance.

"I've always thought of sex as very, very important," says Harry. "But I don't think of Blondie, or myself as Blondie, as overtly sexual. What I wanted was for girls, especially, to be more lighthearted about sex, love affairs—not like having it be the end of the world if it didn't work out."

She tells audiences that, "of course, cool rhymes with fool" and mocks the cult of youth with her song, "Die Young Stay Pretty." "It's like a slap in the face, that statement," says Harry. Absurdism and nihilism have replaced lost innocence. The generation she sings to doesn't expect peace and love. You can tell from her lyrics:

> When I met you in the restaurant
> You could tell I was no debutante
> or
> Don't go away sad,
> Don't go away mad, just go away.

Onstage and on camera, Deborah Harry is a dynamic sexual presence; she's got it and she flaunts it with her own brand of sexy throwaway tongue in chic. It's her secret weapon, why she appeals to men and women, old and young. She's also a wonderful combination of street smarts and naïveté; who cultivates the outrageous but never without a sense of humor. She may be the Carole Lombard of the 'eighties.

"I'm a big pain freak," she confided by means of explaining her ability to jump into diverse experiences. When asked what she did for pain these days, she said, "I put on lots of makeup and a mini skirt and walk down [New York's] Fifty-seventh Street."

Deborah Harry grew up in Hawthorne, New Jersey, the adopted daughter of conservative Episcopalian parents who ran a gift shop. Even as a little girl at the circus, she analyzed performances. "I always watched the rigging and stagehands, the lighting, and wondered whether the band was bored."

In high school, she was a majorette and voted the prettiest girl in the senior class, but she was quiet, hardly a show-off. After trying college briefly, she drifted to the East Village in the late 'sixties. It was the height of hippiedom; and, during the next decade, Debbie was party to every fad and trend from folk-rock to hard drugs, getting herself hooked on heroin, but was able to overcome her addiction. She sang in a folk-rock band, continued to study art, but dropped it for music when she began painting pictures of sound waves and realized she wanted to be a singer. Her present style evolved from New York's early 'seventies underground art scene where she hung out in the back room of Max's Kansas City, a place where costume was statement, another form of art.

In 1973, Deborah Harry began wearing mini skirts and fishnet stockings. It was deliberately kitsch-y, one of the first looks after glitter and an alternative to early punk. She formed a flashy, trashy all-girl band, The Stilettoes. That same year, her life changed when, just as in the song, she met a very bright young art student who played the guitar, Chris Stein—in a restaurant. He was brash, idealistic, interested in film and politics. Together, they formed Blondie and have been inseparable ever since.

"I myself feel like I'm married," says Harry. "I'm one of the very very lucky ones. Being with Chris for seven years plus working together—it's really strange. I never expected anything like this to happen."

Yet, she also feels comfortable with a more traditional role for women. "There's nothing wrong with being a wife—any one of us could be happy doing it. I just happened to make a decision years ago that I would take my chances and try to do something. It just seems so pathetic that a lot of women degrade [or "denigrate"] themselves because they're married and don't have a career. It's a real tragedy because I think that a good marriage is the greatest thing in the world."

Harry, the most prolific lyricist of Blondie, writes on snatches of paper themes, or lists of subjects she wants to cover. Then she composes to the music with one of the musicians. One of Blondie's biggest hits was "Dreaming," written with Chris Stein.

"Chris is a kind of philanthropist," says Debbie. "His whole thing is that he wants to give something to people and dreaming is free. So if you encourage people to have a dream life or a fantasy then it's a really nice present."

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erent New Wave, however, there are those who resent Blondie's success, who feel Debbie and Chris and the rest of the band have sold out. Harry herself admits, "Our earlier shows were much much funnier and campier. We've gone into a real slick commercial interpretation of what we were." Today, after years of struggle and music-business chicanery, Blondie no longer plays local dives but tours as a major attraction. The pressure takes its toll. "I feel just like an athlete in training when I'm on the road," says Harry.

Beyond their music, Deborah Harry and Chris Stein are intensely interested in film. They are at work on a treatment for a screenplay. He'd like to direct; she wants to act.

Deborah Harry is her most dynamic in front of a camera. She has one of those faces that can transform itself endlessly, hypnotically. The camera fixes on her high taut cheekbones and pouts her mouth even more. Does she herself feel the magic? "You can't be self-conscious but it's totally Self-Conscious," says Harry. "It's like getting out and being the camera yourself. It's the same thing with a performance. The energy goes out and it comes back. It's like soup." Soup! Soup? Deborah Harry nods gravely and suddenly she has the beguiling expression of the little blond angel on top of the Christmas tree. Warm, comforting—like soup. ▽

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ANY AGE 50-70

(Continued from page 163)

Some older people are not getting married. They just live together, as so many of their grandchildren do. One of the reasons for some of these extramarital sexual partnerships seems to be Social Security regulations and company pension plans that favor single retirees over married ones.

General health and medical care

Experts agree that, by the time a woman is fifty, she should have a complete physical examination annually, including an annual pelvic examination which will probably include a Pap smear, a mammogram, and a sigmoidoscopic exam, during which the physician inserts a metal tube with a light on it into the rectum to scan the lower colon for rectal-colon cancer. Annual chest X-rays are still not recommended. But anyone with hypertension should have blood pressure checked regularly, at least once every six months. Those on medication, of course, need checkups more frequently.

One of the controversies that still divides the medical community is whether or not postmenopausal estrogen therapy should be recommended. This type of therapy has been associated with an increase in endometrial cancer. "I certainly would not recommend that a woman who is in a high-risk category for this type of malignancy take estrogen after menopause for any extended period of time," said S.B. Gusberg, M.D., the gynecologist who is president of the American Cancer Society. "A high-risk woman is one who is obese, who started her periods late and had a late menopause, and who has a family history of uterine cancer. For a low-risk woman, the question of the risk-benefit ratio should be discussed carefully before she decides that she will continue to take estrogen supplements indefinitely."

Louise B. Tyrer, M.D., vice president for medical affairs at the Planned Parenthood Federation of America, who is also a gynecologist, points out that a woman who has had a hysterectomy does not have to worry about endometrial cancer; but she adds that anyone who has had breast cancer or precancerous lesions of the breast should definitely *not* be on estrogen therapy. "We know that some of these cancers are estrogen-dependent, and don't grow or spread as rapidly when very little estrogen is circulating in the bloodstream," she says. "On the other hand, we have found *no correlation* between the *onset* of breast cancer in normal women and estrogen, either of the type in oral contraceptives or the kind given postmenopausally: In fact, oral contraceptives have been associated with a slight decrease in the incidence of benign breast disease."

Robert Lang, M.D., assistant professor of medicine at the Yale School of Medicine and an internist who specializes in endocrinology, says that, in his opinion, the fear of endometrial cancer is keeping too many women from taking postmenopausal estrogen to prevent a condition he considers exceedingly serious: the thinning of bones known as osteoporosis. "Bone changes usually start around age thirty-five and increase rapidly after menopause in women who are susceptible to this condition," he says. "Unfortunately, we often can't predict who will suffer osteoporosis, which can become a truly disabling condition, before symptoms begin. And by then, it is often too late to reverse the process."

He feels that women who have had their uteruses and ovaries removed should definitely consider estrogen therapy because the risk of malignancy is no longer present, and the risk of osteoporosis is high. "Small-boned women of Northern European origin seem to have the highest incidence of osteoporosis," he said. "Black women seem to have the lowest. A high-risk woman should really think about it carefully and probably get a second opinion before she decides to give up postmenopausal estrogen therapy."

Dr. Lang also warns of two other conditions that can occur in late middle age: and which may be preventable: diabetes and arteriosclerosis. "Late-onset diabetes is different from the disease that appears early in life, both in kind and severity. While juvenile diabetes may possibly be brought on by a virus in predisposed young people, diabetes in older patients is often related to diet and obesity. Certainly the obese adult is in more danger of arteriosclerosis, which can bring on heart disease and stroke, than those who keep their weight down."

Diet and exercise

Considering the fact that, for people in this age group, only cigarette smoking is a greater health hazard than obesity, you should continue to watch your scales, cut down food if your weight goes up. Some physicians believe that older adults need less food than younger ones even if they exercise regularly.

Also, *what* you eat is becoming more important. Most doctors would recommend a diet that is even higher in fiber and lower in fat than what was eaten earlier. The digestive process slows down as one gets older, and fiber helps good *(Continued on page 188)*

ANY AGE 50-70

(Continued from page 187)

digestion. If blood pressure is even slightly elevated, cutting down on high-sodium foods is probably also a good idea. Any drastic change in diet should be checked with a physician, however.

Exercise is as important now as ever. "I think that people who have kept themselves in a good overall state of fitness don't show the effects of aging as much as the general population," says Allan M. Levy, M.D., a physician who is a specialist in sports medicine. "Loss of muscle tone, while it can't be eliminated completely, can certainly be kept at a minimum with a fitness program. Improving circulation increases the blood supply to the tissues which prevents aging changes."

There *is* an almost inevitable shift in body fat as one ages, experts agree. You can exercise muscles, you cannot exercise fat. "Research on removing stored body fat shows that you cannot spot reduce," says Dr. Levy. "However, after fifteen minutes of aerobic exercise, enough energy has been consumed to deplete the body's store of carbohydrates temporarily. The body then begins to burn fat as a fuel source. The longer one works out, the greater the proportion of fat consumed."

Does this mean that leg lifts, sit-ups, and other forms of spot-reducing exercises are of no use? "If the muscle tone is poor, you will see some changes," Dr. Levy says. "Muscle toning can help firm up areas where fat has been lost. The fatty tissue is not only under the skin, it is in the muscle fiber as well. As fat disappears, firming the muscles may give some improvement in appearance; but it's just not possible to reshape the body with exercise. Body build makes a difference at any age. We can improve on nature, but we can't change it altogether."

Anyone who has not exercised regularly in her earlier years but wishes to start now should probably first consult her physician and, if she or he agrees, join a good exercise class with a teacher who is experienced in working with older women. One other thought: among the best and most effective aerobic exercises is fast walking. So a woman who doesn't feel like getting into gym tights and working out in a regular program should plan to walk as quickly as possible, several miles a day. The number of miles can be increased as tolerance to exercise builds up.

Feet and teeth

Care taken in earlier years should now really pay off in function as well as appearance. All the old precautions—regular brushing and flossing of teeth, massage of gums—should be maintained and improved. Regular dental checkups and cleaning are still important.

Feet should be exercised as well as the rest of the body. Some women, as they get older, may develop leg cramps. These may be due to varicose veins, but frequently they are associated with the wrong kind of footwear or lack of exercise in the leg muscles.

John F. Waller, Jr., M.D., an orthopedic surgeon who heads the Foot and Ankle Service at New York's Lenox Hill Hospital, and is a consultant to the Lenox Hill Institute for Sport's Medicine and Trauma, suggests a good simple exercise to strengthen calf muscles: "Stand about two feet away from a wall and press your hands flat against it. Keeping your feet flat on the ground, lean your body, leading with your hips, towards the wall. You'll be bending your shoulders, elbows, and wrists. Hold this position for a count of twenty. You'll feel the pull in the calf muscles. Repeat this exercise at least three times, morning and evening."

One other suggestion: If your feet are changing and shoes no longer fit, if they seem tight or binding or cramp your toes, throw the shoes out. Having shoes stretched or trying to modify them in any way to fit your changing feet probably won't work, and wearing ill-fitting shoes is a very bad economy indeed.

The later years: a time of truth

Problems and goals

If there is one truly new factor of life in the 1980s, it's that even after age fifty options remain open to many women. The federal government has attempted, by law, to eliminate age as well as sex discrimination from the job market. Of course, a law in and of itself does not eliminate problems, although there has been significant progress.

Women are taking jobs for the first time in their lives. Some are receiving college degrees in a relatively short time because life experience is taken into consideration in determining course credit, and others are becoming involved in politics and action for social change.

In 1978, the House Select Committee on Aging, headed by Representative Claude Pepper (himself now in his eighties), held a series of hearings on "Women in Midlife . . . Security and Fulfillment." One of the results of these hearings was the publication of two fascinating volumes of testimony and supporting research, covering everything from health to marriage, to family, to jobs and job counseling.

The job-counseling section is particularly interesting. Witness after expert witness indicated that for middle-class, educated women certain *nontraditional* jobs offered the most promise. They suggested that accounting, bookkeeping, financial planning and management, fund-raising, almost anything to do with organization and money were excellent territories to be explored by mature women. They pointed out that many of these women had been running the financial aspects of family life for years. Not only that, many had worked for any number of voluntary service agencies often taking on responsibility for these agencies' budgets.

More and more women in their fifties and sixties are coming to think of these years as being personally fulfilling, free from earlier pressures, and devoted to what psychologist and author Gay Gaer Luce calls, "deep growth." "People need special conditions for deep growth," she says in her superb new book, *Your Second Life: Vitality and Growth in the Middle and Later Years* (Delacorte/Seymour Lawrence). Then she outlines some of the mind-sets and conditions that foster this kind of growth:

(1) "Growth and well-being are enhanced by increasing pleasurable experience," she says. "Rather than dwelling on problems and neglect, older people need to experience magnificent alternatives of being, new facets of themselves, new ways of exploring their minds and bodies so that old problems recede and dissolve."

(2) Each person is unique and will unfold in his or her own way.

(3) Nobody can be compared with anybody else.

(4) Older people may develop faster than young people in certain aspects. For instance, they have experienced wisdom that young people need to read about in books.

(5) Many of the ailments of age are reversible. Many chronic symptoms are the result of long-term reactions to stress . . . After learning relaxation methods to "unstress," symptoms diminish and the person can regain vitality.

(6) Old age can be a time of emancipation from inhibitions and habits we learned in childhood.

(7) Old age can be a time of truth.

What we can create in our later lives, Luce believes, seems like a paradox: reality, together with maximum pleasure. In the 1980s, with the knowledge that medicine, psychology, and the social sciences have given us, it may not yet be a true reality . . but it is a realistic hope. ▽

ANY AGE 22-33

(Continued from page 162)

the contraceptive medication. Pills containing 30 to 35 milligrams of estrogen have been found to be effective.

Smoking

The most serious adverse side effects associated with blood clots occur in women who take the Pill and also smoke. Women who insist on smoking should consider some other form of contraception than the Pill. And all women should stop smoking during pregnancy. Cigarettes have been associated with prematurity and various forms of birth defects. Recently, alcohol and caffeine have also been implicated in causing various types of birth defects in babies whose mothers use these substances to excess. It's best to cut out, or at least cut down on alcoholic beverages and caffeine during pregnancy, especially during the first three months when the fetus is most sensitive to chemicals the mother ingests.

Venereal diseases

Another area of concern for young women should be venereal disease, which is reaching epidemic proportions. Gonorrhea in women has almost no symptoms until serious damage has been done. Another form of sexually transmitted disease about which we are hearing a great deal these days is genital herpes. Herpes is an acute inflammation of the skin caused by a virus and characterized by small

white blisters, for instance, a fever blister on the lip. Genital herpes is very similar and occurs in the vaginal area in a woman and on the penis of a man.

The condition can be excruciatingly painful, especially during sexual intercourse. It's also catching and, to date, incurable, although the herpes can lie dormant for a while, only to reappear as mysteriously as it began. One way to protect against herpes is for a man to use a condom and for a woman to use contraceptive foam or jelly.

Cancer

Although breast cancer in women in their twenties and early thirties is very rare indeed, experts recommend that it's a good time to begin regular breast self-examinations once a month. Some women will have all kinds of lumps and bumps in their breasts throughout their lives, so a twenty-three-year-old finding a lump, especially just before her menstrual period, should not get unduly upset. It's important to report this fact to the physician, however, since both the doctor and the patient should learn what her *normal* breast feels like so that real trouble can be spotted quickly should it occur later.

The American Cancer Society now advises that women over the age of twenty and those under the age of thirty who are sexually active have Pap smears for cervical-cancer detection once every *three* years, once they have had two negative tests a year apart. A pelvic examination is recommended almost once every three years until age forty when it should be done annually. Some cancer specialists disagree with this advice. They feel since the Pap smear is such a simple, inexpensive, and non-invasive procedure that it should be done annually as soon as a woman becomes sexually mature. The same is true for a pelvic exam, especially during childbearing years.

Nutrition

There has been a drastic change in nutritional science during the past five years.

The American Heart Association now recommends only three egg yolks per week, including those used in cooking, for everyone regardless of age. Egg whites are all right: they contain high-quality protein but no cholesterol. The cholesterol in beef goes right up along with the quality of the meat. Thick, juicy, U.S. Choice filet mignon is loaded with cholesterol; while a lean, rather tough cut of Utility Grade beef will probably do us considerably less harm. Such good old American standbys as ham and eggs for breakfast, hot dogs and hamburgers for lunch, roast beef followed by a luscious rich dessert for dinner are bad news from a nutritional point of view. So is good ice cream. (The cheaper brands usually have less fat.) So are French-fried potatoes. (Baked potatoes without butter or sour cream are excellent nutritionally.) So is anything with a lot of sugar or salt.

We should learn to get as much protein as possible out of whole grains, nuts and dried beans, milk, and eggs (rather than red meat), to like unsalted nuts, fresh vegetables, and fruit. Chicken is fine without the skin, but some fish is better. Milk should be skim or, at most, fortified skim. Cream should be reserved for special occasions and that includes those cream substitutes; they tend to have as much cholesterol as heavy cream.

Vitamins, minerals, and vitamin/mineral combinations sold by the millions in America's drugstores are regarded by too many people as a kind of nutritional insurance. The idea is that if they don't do any good, at least they don't do any harm. Probably they can't, although an overdose of non-water-soluble vitamins (A and D) can cause some rather unpleasant side effects. It's important to remember that any substance, including a natural one, when taken in excess becomes not a nutrient but a *drug*, and it's a good idea to avoid unnecessary drugs.

There is one mineral in which many young

Plan a fitness program you can maintain

women of childbearing age may be deficient, and that is *iron*. The recommended daily allowance for them is almost twice that required by men. The amount a woman needs doubles during pregnancy and while breast-feeding a baby. It's possible, but not easy, to obtain sufficient iron from one's diet. But unfortunately many of the iron-rich foods (eggs and liver, for instance) are also high in cholesterol. Other iron-rich foods, such as spinach, green beans, and raspberries, also contain oxalic acid, which decreases the amount of iron absorbed by the body. Therefore, many women from adolescence to menopause may need an iron supplement. Those on birth-control pills may also need some extra folic acid. Check with your doctor; too much iron can be harmful, too.

Exercise

Experts in the field emphasize that there is no magical, universal measure of physical fitness. To each of us, fitness is an individual condition, depending on our genetic makeup, body structure, and weight. Surprisingly enough, until we reach our late forties, age seems to have very little to do with the kind of program we should design to keep our bodies in the best possible shape. But body types do make a difference.

A good exercise program will keep you slim and trim through most of your life if you continue to maintain and adapt it. But its most important effect cannot be seen. It's on your cardiovascular system, your heart and your lungs. Exercises that are designed especially to improve this mechanism are called "aerobic." They include everything that makes your heart beat faster and forces you to take in more oxygen: running, jogging, tennis, swimming, and even disco dancing. Other exercises are designed to keep muscles flexible and to help you relax.

The early twenties are the time to plan the kind of physical-fitness program that one can maintain (barring serious illness) throughout one's life. A weekly game of tennis is fine, but a daily at-home program of aerobic exercises, stretching, and relaxing calisthenics is better. There are any number of good books available in your library on exercise programs. Among the best is *The New Aerobics* by Kenneth H. Cooper, M.P.H. (Bantam). *(Continued on page 190)*

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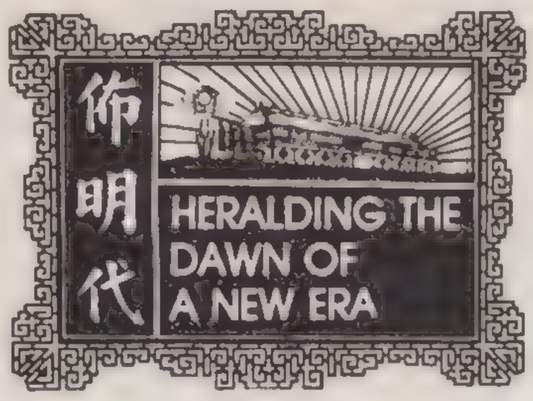

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ANY AGE 22-33

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Eyes
If you wear glasses or contact lenses, you should have your eyes checked every two years or so to make sure that your prescription is still right. Someone with 20/20 vision in childhood and adolescence usually maintains it throughout the twenties, but people have been known to become short- or nearsighted early in life. If you find it difficult to look up a telephone number, you probably need glasses. Call an ophthalmologist.

Teeth
Half of us will have lost all our teeth by the time we are sixty, if current trends persist. Yet experts feel that dental health is available if we take reasonably good care of our teeth and gums starting in childhood.

According to Herbert R. Sleeper, M.D., associate clinical professor of surgery (dentistry) and public health at Yale University School of Medicine, the tools you need to avoid a toothless future are a toothbrush, preferably a soft one with one of those rubber gum massagers on the handle, dental floss, and, if the gums are slightly spongy, some of those flexible wooden sticks to massage the gums called Stim-U-Dent.

The most important part of the self-care program is to prevent the formation of tartar, which is a combination of food particles, bacteria, and the product that results when the bacteria work on leftover food. While this messy substance is still soft, it is called "plaque" and can be removed fairly easily using the flossing, brushing routine. Once it hardens, it's called tartar and must be removed by a dentist with professional tools.

Dentists recommend using floss to clean the spaces between the teeth *before* brushing, using a piece 10 to 12 inches long. After being flossed, teeth should be carefully brushed, getting at every single surface, both front and back. Ask your dentist to demonstrate the proper technique.

Anyone with the slightest symptom of gum disease, i.e., swollen or bleeding gums, should definitely go through the flossing and brushing routine at least twice, and preferably three times a day, plus massaging the gums.

Tartar causes both cavities and gum disease. It can become embedded on the teeth below the gum line and eat into the supporting bone structure of the teeth, causing them to loosen. Once a lot of tartar has become embedded below the gum line, a dentist may refer a patient to a specialist, a periodontist, who will get rid of the tartar and treat the affected gums. An annual checkup with your dentist, which will probably include a professional cleaning, is definitely advised. People who seem to form tartar profusely may need professional cleanings several times a year. And, along with the cleaning, the dentist will probably provide a decay-inhibiting fluoride treatment.

One recent development in dental care is orthodontia for adults. Obviously, the ideal time to have one's teeth straightened and aligned properly for a healthy bite is during childhood. But the twenties, and even the thirties, are not too late for those who have missed out on the treatment and need it. It's important to remember that orthodontia is not done just for cosmetic reasons. A healthy bite is necessary for total dental health.

Feet
By the time you are in your twenties, you spend most of your days in shoes . . . and how you choose them early on can determine foot health for your later years.

John F. Waller, Jr., M.D., an orthopedic surgeon who heads the Foot and Ankle Service at New York's Lenox Hill Hospital and is a consultant to the Lenox Hill Institute for Sports Medicine and Trauma, sees a great many young women who have managed to damage their feet sufficiently to need medical treatment.

Contrary to popular belief, the wrong kind of shoe won't produce flat feet; that condition is genetic, as are extra-high arches which look attractive but can cause all kinds of problems in the wrong shoes. But shoes in what Dr. Waller calls "extreme styles" and/or poorly fitted shoes can lay the groundwork for severe foot problems later in life. So can the wrong kind of exercise or no exercise at all. Dr. Waller's suggestions:

(1) High-heeled shoes with very thin soles can be devastating; they cause a pounding on the metatarsals (the long bones of the foot to which the toes are attached) which, as time goes on, causes a buildup of calluses and a thinning of the normal fat pad under the metatarsal. High heels may also cause the calf muscles to get very tight. Once that damage is done, it's difficult to reverse. If you must wear stiletto heels, do so only on special occasions.

(2) The best heel height for daily wear is about one and one-half to one and three-quarter inches.

(3) For comfortable fit, try to buy your shoes at the end of the day when your feet probably are a little swollen.

(4) Don't change heel heights too frequently. Don't wear high heels for a week and then low heels or flats the next. That's very hard on your calf muscles.

(5) Be sure the shoe you buy really fits. Size is not necessarily a firm guide since the lasts various shoe manufacturers use can differ, even if the marked size is the same.

(6) When you try on a shoe, make sure there is a finger's breadth of space between the tip of your big toe and the front of your shoe. In width, your foot should not push the leather over the inside or outside of the sole of the shoe when you stand up.

(7) There are two kinds of shoes that are definitely not recommended: those with very sharp-pointed toes, which even if they fit tend to cram toes and cause corns, and those "negative heel" shoes with heels lower than the toes. The latter exacerbate many foot problems, especially in the arch.

(8) Jogging and running are excellent exercises but they can be very hard on your feet. If at all possible, try to find a soft surface on which to run; pounding on a hard surface can cause stress breaks, bone bruises, and all kinds of other serious problems.

(9) If you jog or run, wear special running shoes, not old tennis sneakers. If your feet and/or your ankles begin to hurt, stop. You may be using the wrong movements, or you may be wearing the wrong kind of footwear. Read a good book on running, concentrating on the section about feet before you start this type of exercise. The books by James F. Fixx are excellent.

(10) Walking barefoot some of the time

is good for your feet as long as you do it on a soft, clean surface. Wearing sneakers much of the day is not harmful if the sneakers fit and offer some support to the foot.

(11) If you develop calluses, soak your feet in warm water and use pumice. If that does not work, get professional help. Corns should also not be removed by cutting, nor are the over-the-counter medicated corn plasters recommended. If a corn hurts, get a professional to remove it.

(12) Many of us develop bunions as we get older. This may mean that you have to get shoes that are wider across the metatarsal area than those you wore earlier. Usually, bunions don't need any special treatment . . . if they become painful, consult a physician. Occasionally, surgery may be necessary.

Problems and goals

Today's twenty-three-year-old woman is looking toward a future different from her mother's according to Bernice Neugarten, Ph.D., professor of human development at the University of Chicago, who was recently appointed deputy chairman of the 1981 White House Conference on Aging. Today's young woman can expect to live a longer, healthier life than women of previous generations. For this reason, she may go through several shifts and changes in goals and life style.

"Chronological age no longer sets the same kinds of limits it did even ten years ago," Dr. Neugarten said. "Lives are more fluid. The social clock that formerly told us at what stage in life we *should* be—when we were ready to get married, when we should have children, when we might enter the labor market, and when we expected to settle down to middle age, old age, and retirement—seems no longer relevant. Today's youngsters may see their grandmothers, as well as their mothers, going off to work in the morning, carrying the same low-calorie, low-fat diet lunches in their brief cases. We hear of twenty-two-year-old mayors, twenty-nine-year-old university presidents and seventy-year-old university students. A woman in her twenties may want to plan for the next ten years, rather than for a whole lifetime. She may go through several careers, several marriages, and several life cycles."

There is *one* life decision most women will probably want to make during their twenties or early thirties: whether to have children, and if so, how many. Physicians feel that these are the best years to have a family, although it is, of course, possible for a woman to have a first child after thirty-five. "It's riskier, though, both for mother and baby," Dr. Tyrer warned. "Fetal abnormalities begin to rise sharply after the middle thirties. There are also more complications with pregnancy and delivery, especially for a woman having her first baby late."

Although later in life, a child can be a real joy, keeping everyone in the family young, some fathers and mothers find it harder to chase after active toddlers when they themselves are beginning to slow down a little, or to worry about obstreperous teenagers when they are entering their fifties. Certainly, anyone planning for more than two or three children should probably have the first baby by the time she is thirty.

"All doors remain open for us much longer these days," Dr. Neugarten adds. "Cultivating openness to change may be one of the more important qualities a young woman should be developing. Because she will experience change in her life in any case, the ability to cope may be her most important asset." ▽

ANY AGE 34-49

(Continued from page 162)

infertility, pregnancy, childbirth, and more with some of the mature-onset conditions that require diagnosis and/or treatment by a specialist in internal medicine.

Louise B. Tyrer, M.D., vice president for medical affairs at the Planned Parenthood Federation of America, who is also a gynecologist, advises women who have used oral contraceptives for ten or fifteen years to consider using alternative birth-control measures. "The complications induced by continued use of oral contraceptives rise with age," she says. "Certainly women who smoke should stop using birth-control pills in their thirties."

By the middle thirties, fertility has already dropped in any case, so that barrier methods of contraception, which are highly effective although not quite as fool-proof as the Pill, should be adequate to protect against unwanted pregnancies.

It is, of course, still possible for most women to get pregnant throughout their thirties, and perhaps even into the early forties. And since women are marrying later and often postponing childbearing, some may wish to have their first baby after they reach the age of thirty-five. In such instances, Dr. Tyrer recommends that the pregnant woman plan on having a routine amniocentesis performed at a time recommended by her obstetrician. "Abnormalities, especially Down's syndrome, do go up on a very steep curve with the age of the mother," she says. "Of course, a woman can have a perfectly healthy baby at this time in her life. But, unless the woman has a moral and/or emotional objection to a therapeutic abortion should the fetus prove to be abnormal, amniocentesis seems to be a reasonable precaution to take."

The American Cancer Society recommends a regular self-examination of the breasts. Since the incidence of breast cancer rises with age, now is the time to make sure that such an examination is done *every single month.* Women who have been examining their breasts for years know by now what their normal breasts feel like. They may also have realized that their particular breasts tend to feel a little lumpy just before a period and less so right afterwards. Now is the time to look for new and unfamiliar lumps, a change in nipples, or any other abnormality, and to report any findings to your physician immediately. The American Cancer Society indicates that the breasts of women between the ages of twenty and forty need be examined by a physician only once every *three* years, instead of annually, as formerly recommended, unless the woman is in a high-risk category, i.e., has had previous indications of breast disease or has a near relative who has had breast cancer.

Between the ages of twenty and forty, a pelvic examination once every three years, instead of annually, also now seems sufficient, unless there are signs of abnormality such as between-period bleeding or staining, unexplained pain, or genital herpes, which has been associated with an increase in the risk of cervical cancer. Women over forty should have an annual pelvic examination routinely, though; and women entering the menopause also need an exam every year.

The Cancer Society also no longer recommends an annual chest X-ray even for high-risk women (i.e., those who are heavy smokers or who have a history of lung cancer in their family).

Some of these new recommendations have caused consternation among physicians who feel that the long wait between cancer tests may not be safe. But the panel of experts who issued the report is sticking to its proposed changes. At a press conference in April, S.B. Gusberg, M.D., a gynecologist who is president of the American Cancer Society, states his reasons. Cervical cancer, he said, develops very slowly after the kind of early abnormalities that show up in a Pap smear. Often, the time lapse between the first sign of problems and the development of a tumor is ten years. The average seems to be about eight. So, even after an abnormal smear, there seems to be time for action.

As for the chest X-ray to detect lung cancer, the Society found that early detection did not lower the mortality rate once the cancer had been found. (Though not all researchers agree.) Instead of concentrating on treating high-risk men and women, it decided to devote more energy to prevention, i.e., an even more rigorous campaign to discourage Americans from smoking—since the incidence of this type of singularly deadly cancer seems to increase more than ten-fold in heavy smokers. "We used to see mainly men with lung cancers," Dr. Gusberg said during the press conference. "The incidence among men has steadied and may even be dropping, but the incidence among women is rising. Within a few years, the death rate of women from lung cancer may equal or exceed the breast-cancer rate. The single factor that seems to be making this frightening difference is cigarette smoking."

Women in the early middle years also need to be checked for other chronic diseases, of course, including diabetes and hypertension (especially overweight and Black women, who seem to be more likely to get these conditions). Some will feel safer having that annual checkup most physicians used to recommend; but, increasingly, doctors seem to feel that an apparently healthy, symptomless patient needs only a fairly simple, routine exam during the thirties and forties.

Nutrition, diets

As we have already noted, extra pounds and bulges seem to appear more quickly after overindulgence in fattening foods during the thirties and forties than they did in earlier years. Since it also becomes harder to lose weight during these years, it's best not to gain it in the first place.

A woman who keeps track of her weight won't be tempted to start a series of crash diets. But for anyone who wishes to lose ten or more pounds, there still is nothing that works except a general lowering of caloric intake. Most crash diets are composed of the kinds of foods that physicians consider the least desirable as one gets older: excess protein in the form *(Continued on page 192)*

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BONWIT TELLER

ANY AGE 34-49

(Continued from page 191)

of red meat, eggs, and dairy products. The very-low-carbohydrate diets depend heavily on that excess protein to dehydrate the body. The result is a loss in weight, but most of the loss is water.

Exercise

As you get older, your life style almost automatically becomes more sedentary. Older career women often have younger assistants to do their legwork for them. School- and teenage children may require as much concern on their parents' part as their younger siblings, but they do not require as much physical effort. Recreation tends to become more passive, too. Therefore, a systematic program of exercise becomes more imperative than ever before.

Join an exercise class. Investigate local health clubs and spas. If you spend money on an annual fee, your conscience will probably make you take advantage of the facilities. Invest in good equipment for the sport you like best. If you jog or run, get a really good pair of shoes. If you like to ride a bicycle, it's usually worthwhile to get one with several gears. Incidentally, the bikes for males with the center bar are longer lasting, sturdier, and safer than the so-called female bikes with no bar.

If you do not engage in an organized sports or exercise program, plan a good daily exercise routine for yourself at home. Be sure to do some warm-up and cool-down exercises, though. The cool-down, followed by a relaxing bath, is absolutely necessary if you exercise in the evening. Exercise revs up your system and may keep you awake unless you do something specific to relax.

Eyes

Beginning at about age forty (earlier, if there is a history of glaucoma in the family), everyone should have a yearly checkup for glaucoma, which if untreated can cause blindness. Glaucoma can be described simply as an increase in pressure within the eyeball sufficient to damage the optic nerve that connects the eye to the brain.

Some of the large chain stores that also examine your eyes and dispense glasses and contact lenses employ an optometrist who can *screen* for glaucoma by measuring pressure on the eye with an instrument called a "tonometer." If any abnormality is found, a visit to an ophthalmologist is essential. When glaucoma is suspected, an eye specialist will wish to look directly at the inside of the eye. This requires special instruments available only in an ophthalmologist's office.

Other more obvious, though often less threatening, visual problems also tend to occur during the thirties and forties. Even those who previously had 20/20 vision may suddenly find that the print in the newspaper seems to be getting smaller and fainter. Under such circumstances, a checkup with an ophthalmologist is certainly indicated.

Generally, family physicians also examine their patients' eyes carefully during the periodic checkup. They are not just looking for eye disease but for other conditions that can occur as the patient gets older and that show up under careful inspection of the eyes.

Besides glaucoma, the most threatening condition to affect the eyes is diabetes, another one of those silent diseases that doesn't give the patient very many clues until severe damage has been done. A doctor's clue to diabetes may be slight damage to the blood vessels in the eye. Another condition that shows up in the eyes is arteriosclerosis, hardening of the arteries. Few arteries are as visible as retinal ones . . . and they may give the first important clue that arterial disease is present and should be carefully watched.

Teeth

Anyone with bleeding or sensitive gums should now get a regular twice-a-year professional cleaning at a dentist's office, and take the warnings of flossing and massaging the gums seriously. It has been found that, although the protection fluoride affords children's teeth is somewhat greater than the benefits to adults, the treatment is still worth the relatively minor effort and cost.

If a dentist suggests pulling a tooth, except possibly a wisdom tooth, the patient should inquire whether some other type of therapy that will leave the tooth in place might not be possible. Often, such therapy is more expensive than pulling and replacing the missing tooth with a bridge; but the extra expense may be worth it in future mouth and dental health.

Periodontal treatment, although it can be expensive and uncomfortable, is also worth the price the patient pays. Even though modern techniques have made dentures attractive and comfortable, most physicians feel that every patient is better off in middle and old age with as many natural teeth in the mouth as possible. How well a person can chew food, for instance, seems to influence all kinds of non-tooth-related health factors, such as immunity to certain types of diseases of the digestive system, and even self-image. Incidentally, some teeth change color as a person gets older; this is a genetic factor, and no amount of bleaching or cleaning will affect this change.

Feet

Corns and calluses that often appear at this age are almost always caused by improperly fitted shoes. Some women find that they always seem to get these unsightly, uncomfortable areas on only *one* foot. John F. Waller Jr., M.D., head of the Foot and Ankle service at Lenox Hill Hospital in New York City and consultant to the Lenox Hill Institute for Sports Medicine, has a simple explanation: feet don't come in matched pairs, one foot is slightly longer or wider than the other. The difference seems to increase with age and, of course, causes problems in buying shoes. Buying *two* pairs in the same style and color but in different sizes may be less expensive than having shoes custom-made, which is another solution to the problem.

The best way to treat corns and calluses is to soak the feet in warm water and rub the affected areas gently with pumice stone. Commercial corn or callus pads and medications should be avoided, Dr. Waller advises. They often cause inflammation and can make a painful situation worse. Professional foot care may be indicated.

The tendency to bunions is inherited, although it is also exacerbated by ill-fitting shoes. If a bunion causes no pain, the only measure one need take is to buy one's shoes a few sizes wider; if the joint starts becoming

painful or inflamed, consultation with an orthopedic surgeon may be necessary. There is an operation that can be performed to correct the situation.

Sudden burning pain in toes or feet should not be ignored or disguised by taking aspirin. It may be a symptom of diabetes and should be mentioned to a physician.

Problems and goals

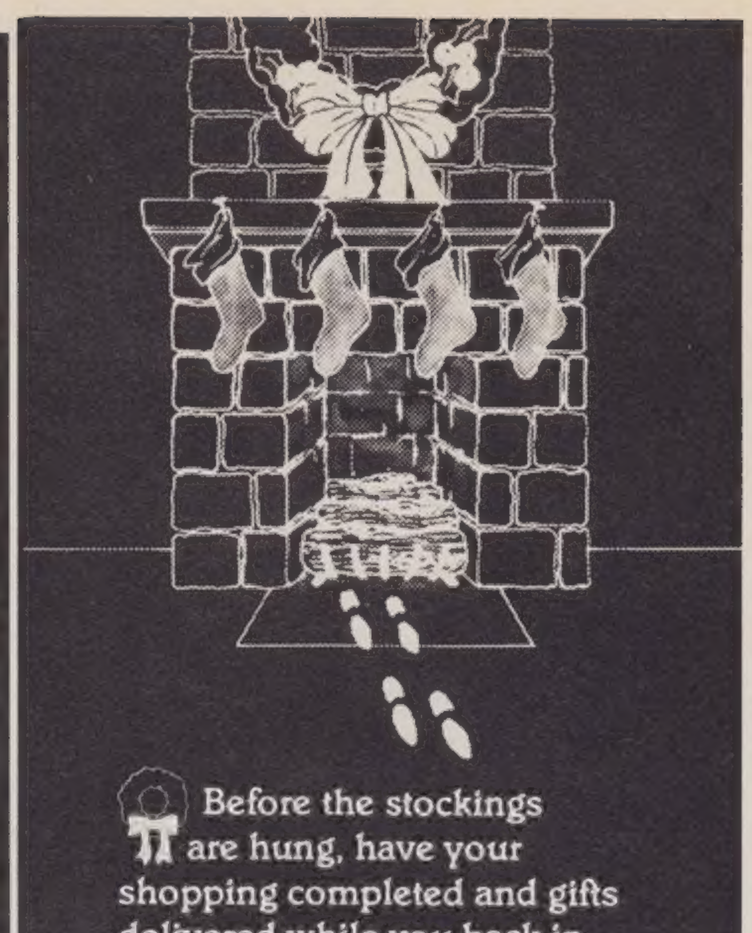
In her book, *The Future of Marriage* (Bantam), sociologist Jessie Bernard singles out the years during which a couple's children grow from childhood to teens as being particularly hard on marriage: "This period in the life cycle is the nadir of satisfaction in marriage for both husbands and wives. This stage seems to be especially hard on wives. . . . Positive companionship is reported at its lowest level, as is also satisfaction with children. Understandably, therefore, negative feelings are at their highest."

Bernard maintains that, as an institution, marriage is much more beneficial for men than it is for women. And, in her opinion, women in their late thirties may just begin to realize that their lives are much more limited and limiting than they had hoped, and that, unless they take drastic action, nothing is going to improve. "At about age thirty-five, some women are just beginning to achieve autonomy, overcoming their earlier feelings of inadequacy. The restrictions on achievement imposed by children are now beginning to loom up," she says.

Career-oriented women may experience some of the same psychological symptoms that have been reported for men: the so-called mid-life crisis when it becomes evident that early hopes and dreams are not going to be fulfilled professionally or personally. Traditionally, men have sought to make changes in their lives at this time. Women are doing much the same now, according to such experts as Dr. Kaplan and Bernice Neugarten, Ph.D., professor of human development at the University of Chicago and deputy chairman of the 1981 White House Conference on Aging.

The number of women asking for marriage and sex counseling seems to increase at this time. More women are asking for professional career counseling. And colleges and universities, which formerly looked at women over the age of twenty-five as rather undesirable students to be relegated to noncredit "cultural" courses, are actually recruiting homemakers in their late thirties and forties and working women who wish to upgrade their careers. Women are flocking to educational institutions to prepare themselves for a first, a second, and, occasionally, a third career.

Women who settle for an unsatisfactory life may indeed become candidates for depression at this time; but psychiatrists now realize that one of the primary causes of depression is a feeling of helplessness, and a woman who knows that she can still change her life and goes about doing so in a *systematic* way, is almost never depressed. "Depression tends to set in when we feel that options have closed," Dr. Neugarten says. "More options . . . less depression." ▽



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ANN BEATTIE

(Continued from page 151)

this street on the way to my dear old mother's anyway. Go to visit her at her bedside. 'Oh, Mother, what big *eyes* you have!' and Mama's gonna say, 'I'm stoned.' " Horton gulped down a glass of water. "Humid night," he said. "What I have is Cuernavaca grown, and quite tasty. Seventy an ounce." Horton smiled. "Moving on up the line to beautiful Annandale-on-Hudson, for a weekend in the country. I've got a bicycle chained to a tree there. Guess I'll do a little business and take a spin on my bicycle. I was such a misfit when I was a boy that I had training wheels on my bicycle for a full year. Took me to become a pothead and then give it up to have my brain get stable enough to have the balance I have today. When I was a child I had no power of balance. Don't things come upon you as you get old, though. This morning I was looking in the mirror and I saw a little cluster of white, up by the temple. Have to get my hair bleached and dyed lavender like some faggot, so I don't get bothered by noticing that."

He took a small bag of grass out of the back pocket of his pants and went into her bedroom and put it in a suitcase she kept pushed under her bed.

"Believe I might move on down the line," he said, smiling.

"Can I fix you a sandwich? There's vodka, if you'll drink anything besides martinis."

"I believe not. I think I'll just take my new-found riches and hide them away, so if some leprechaun is walking down Columbus Ave, there's not going to be any temptation—I mean, so's the leprechaun's not attracted to my *(Continued on page 194)*

FASHION INFORMATION

Page 61: *Cover details:* Sweater and blouse, available late July at Saks Fifth Avenue, NYC; John Wanamaker; Neiman-Marcus. Earrings at Macy's, New York; Sakowitz. **Page 74:** Joan Bell two cone bow, $15. Also at Gerard Bollei, NYC. Hair pins, Kenneth Jay Lane and Ken Begun, both at Henri Bendel. Barrette, Laurel, Inc. at Reminiscence, NYC. Riviera hair elastics at fine department stores. **Pages 102-103:** Silk/viscose dress. Earrings, Ken Begun. Henri Bendel; 18 Carats, Birmingham AL. Alex & Lee belt. Bloomingdale's Cul-de-Sac; Marion Wagner, Los Angeles CA. Christian Dior Legwear at major specialty and department stores. **Pages 104-105:** *Inset:* Mohair/wool coat. Necklace, Alex & Lee. Saks Fifth Avenue. Tights by Trimfit. Macy's, Herald Square; Strawbridge & Clothier. Shoes, Geoffrey Beene. Saks Fifth Avenue; I. Magnin. . . . *Large photo:* Mohair/viscose sweater and scarf. Earrings, Ted Muehling at Artwear, NYC. Belt, Hermès Boutique at Bergdorf Goodman. Tights, Beautiful Bryans. Shoes, Bill Blass for Golo. **Page 106:** *Inset:* Wool/acrylic jacket. Wool Shetland sweater. Wool flannel pants. Mark Cross bag. *Large photo:* Wool/rayon scarf. Wool culotte. Crescendo gloves. Bonnie Doon socks at Bloomingdale's. Geoffrey Beene shoes at Saks Fifth Avenue; Neiman-Marcus. **Page 107:** *Inset left:* Silk crêpe de Chine blouse. Wool jacket and pants. *Inset right:* Wool/cashmere coat. Calvin Klein Belts. **Pages 108-109:** *Large photo:* Earrings, Mikimoto, NYC. Tights, Elbeo, New York. Bloomingdale's; Enniskerry West, Niantic CT. Shoes, Ralph Lauren. . . . *Above right:* Earrings and bracelet, Ivy Ross for Small Wonders. Bergdorf Goodman. Bracelet also at I. Magnin; Claire Pearone. Christian Dior Legwear. Available at major department and specialty stores. Shoes, Yves Saint Laurent. Saks Fifth Avenue; I. Magnin. **Page 110-111:** Also at Claire Pearone; Swanson's on the Plaza. Ken Begun earrings at Bergdorf Goodman. Kenneth Jay Lane bracelet. Hanes Hosiery. Rene Caovilla shoes. . . . *Inset left:* Fendi handbag. Hanes Hosiery. Julianelli shoes. . . . *Inset right:* Manolo Blahnik shoes. **Page 114:** David & Joan men's shoes at Bloomingdale's. Telephone, about $156, Museum of *(Continued on page 194)*

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ANN BEATTIE

(Continued from page 193)

green stuff. Bad enough the riff-raff you've got to fight off these days." He smiled at Nina. "Seventy even," he said.

He sat down and rolled up his pants leg and pushed down the sock. Underneath the sock was an ankle strap that had a small zipper in it. Horton rolled the four bills she had given him into tight tubes and flattened them with his thumb. He put them in the band; pulled up his socks and stood up. "I hear that at midnight tonight New York City goes on odd-even gas rationing. What times we live in. Glad I've got my feet to carry me. Big as wings, even if they're not quite as powerful. And if they fail, I've got an addict friend up at a station on 125th Street. No problem with my getting off the ground, though. Just thought I might wait till I got to the fine area of Annandale-on-Hudson and unchained my bicycle before I ingested anything. Fine way to spend a weekend in the country."

"What about your music?" Nina said. "Will you be playing with Ray when he gets out of the hospital?"

"Thirty years old, with a hematoma," Horton said. "Think on it. He's gonna bounce back, though. He's thinking real clearly now. Time before when I saw him he was about as flaky as Mama's piecrust. This time he was seeing clear. We'll be back playing music." Horton tossed his hat from one hand to the other. "Everything's on the high sign," he said. "Full moon coming up. Nice gentle breeze out there tonight. It's a fine night to think on those things, and what I left you stands to be a big help." He sighed. "Cuernavaca," he said. "Just turns my head around to think of all the places out there I haven't been. Nelson Rockefeller sure would have liked to keep this man from them, too. Damn shame about Nelson Rockefeller dropping dead." Horton smiled. "Always enjoy conversing with you," he said to John. He put his hat on. "Tip of the hat," he said, tipping his hat on the way out. ▽

FASHION INFORMATION

(Continued from page 193)

Modern Art Bookstore, 11 West 53rd St., NYC, 10019. **Page 116:** Panty stockings at Macy's; Hudson's; Bullock's. Men's shoe, about $110. Paul Stuart, NYC. **Page 117:** Geoffrey Beene poplin raincoat with mohair lining, about $1620. Wool jersey dress and dickey, about $770. Saks Fifth Avenue; Balliet's. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. **Page 118:** Earrings, Tess Sholom for Tess Designs. Henri Bendel. Ungaro necklace and belt. Audimar Piguet watch. Christian Dior Legwear at major specialty and department stores. Ungaro shoes. Barton/Sligh's; Joseph Salon Shoes, Skokie IL. **Page 119:** Accessories, Yves Saint Laurent Rive Gauche. Yves Saint Laurent shoes. **Page 120:** Wool skirt. Turnout available August. Accessories, Saint Laurent Rive Gauche. **Page 121:** Shoes, Walter Steiger. All other accessories, Claude Montana. **Page 122:** Turnout available September. Earrings, La Porte Bleue, Paris. Boots, Kenzo. **Page 123:** Turnout available July. Tights, Chloé. **Page 127:** St. Raphaël maillot also at Jordan Marsh, Boston. **Page 128:** OMO Norma Kamali, NYC. **Page 129:** Goggles at Richards Aqualung Center, NYC. **Page 131:** *Top:* Laura Gottwald scarf at Goods Dept Store, Cambridge MA; Bullocks Wilshire. *Bottom:* Oscar de la Renta caftan. Aurea Jewelry Creations necklace. Michele L'amy sunglasses at 10/10 Optics, NYC. **Page 132:** Tape player by Sony consumer products company. Earrings, Marsha Breslow. **Page 152:** Sweaters, Paul Stuart, NYC. Each, about $195. Skyr turtleneck at Bloomingdale's; The Talbots, Hingham MA. About $15. Gap pants at Gap stores. About $9. Socks, Electric Sok! Ann Taylor. **Page 153:** Drumohr for John Mendez sweater. Outdoor Traders, Greenwich CT; Jay Briggs, San Francisco CA. About $155. Perry Ellis turnout at Bergdorf Goodman; Filene's; Marshall Field's; Neiman-Marcus; Bullock's. Jacket, about $225. Pants, about $56. Shirt, Sea Island Clothiers, NYC. Art Deco pin, Vito Giallo Antiques, NYC. Electric Sok! socks at Ann Taylor. Geoffrey Beene for Andrew Geller boots. **Pages 154-155:** *Left:* **1.** Dress to order (August) at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Harzfelds; Balliet's. Fabric, Abraham. Earrings, Eileen Aubi. Macy's, New York. Judith Leiber handbag. Saks Fifth Avenue; Neiman-Marcus... **2.** Pullover, blouse, skirt, and wool matching jacket on chair (jacket about $920). To order, late September at Saks Fifth Avenue; L. L. Berger; Montaldo's; Jacobson's; Harzfelds; Balliet's. Earrings, Carol for Eva Graham. Macy's, Herald Square. Baume & Mercier watch. Bracelet, Aurea Jewelry Creations. Portfolio, Bottega Veneta, NYC and Beverly Hills. Hanes Hosiery. Shoes, Julianelli....**3.** Dress and belt at Bloomingdale's; Kaufmann's; Rich's; Balliet's; Sakowitz; I. Magnin; Eaton's, Canada. Earrings, Kristin Moore. Bagheera handbag. . . . **4.** Cardigan, sweater, and pants, August at Henri Bendel; Saks-Jandel; Linda Dresner, Troy MI; Ultimo, Chicago; Therapy, Aspen; Lina Lee, Beverly Hills. Earrings, Higgins for Private Label. Socks by Electric Sok! Reminiscence, NYC. Shoes, Geoffrey Beene for Andrew Geller. . . . **5.** Top and pants, August at Julio Shop, NYC; The Twenty-Four Collection, Miami; Sakowitz; I. Magnin; Rittmaster, Carmel CA; Eleanor Keeshan, L.A. Earrings, Eileen Aubi. Bracelet, Higgins for Private Label. Shoes by Manolo Blahnik, NYC. **Pages 156-157:** Wool/mohair jacket and cotton velvet skirt. Streets and Co., NYC; Filene's; Balliet's; Weather vane Two, Santa Monica. Silk crêpe de Chine blouse, Ann Taylor. Isaac Manevitz for Ben-Amun earrings, see information page 117. Tortoise bracelets by Ken Begun. Henri Bendel; Pegasus, Philadelphia; I. Magnin. Topaz bracelet by Joseph Mazer. Muffler at Paul Stuart, NYC. Rosemary Peck belt. **Pages 158-159:** **1.** Model's accessories. Geoffrey Beene for Andrew Geller shoes. . . . **2.** Wool coat and pants, silk blouse, mohair blend sweater. Lord & Taylor; Kaufmann's; Higbee's; Frederick & Nelson. . . . **3.** Silk shirt, georgette skirt, acrylic/wool knit pullover. Lord & Taylor; Kaufmann's; Jacobson's; The Carriage Shop, Dallas TX; I. Magnin. Ken Begun earring and bracelet. Hanes Hosiery. Andrea Pfister shoes. . . . **4.** Angora/lambswool/nylon dress. Bloomingdale's; Montaldo's; Shillito's; Bullock's. Ted Muehling earrings. Van Allen bracelet. Christian Dior Legwear. Andrea Pfister shoes. . . . **5.** Rayon jumpsuit and jacket. Henri Bendel; John Wanamaker; Rich's; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Elle Boutique, Arlington TX. Terrafirma earrings. Bergdorf Goodman. . . . **6.** Bloomingdale's; Jacobson's; Sanger-Harris; Bullock's. Earrings, Penny Preville Designs of New York. Bracelets, wrist to cuff: Rafael Sanchez Designs; Lisandro Sarasola. . . . **7.** Cotton coat and pants. Silsmara, NYC; Jordan Marsh, Florida; Swanson's on the Plaza; Abercrombie & Fitch, Beverly Hills CA. Muffler, Creations III. Sunglasses, Colors in Optics, Ltd. . . . **8.** Saks Fifth Avenue; I. Magnin. **Pages 160-161:** **1.** Wool cardigan, acrylic/wool pullover, wool/polyester skirt. July at Saks Fifth Avenue; Marshall Field's; Harzfelds; Balliet's; Robinson's, California. Earrings, Kopejka Creations. Ken Goldstein for LaCrasia bracelet. Broomes of Broome Street, NYC. Bulova watch, Macy's, Herald Square. Watchband by Hadley-Kalbé. . . . **2.** Shearling jacket, wool sweater and skirt. August at Lord & Taylor; Polo Store by Ralph Lauren, San Antonio & Dallas; Bullock's; Bonwit Teller. . . . **3.** Pancaldi at Frizone, Atlantic City NJ; Sakowitz; Cavallo, Mill Valley CA. Ungaro at Ungaro Boutiques; Barton/Sligh's. Joan & David at Bloomingdale's; Ann Taylor, Boston; Soldati, Minneapolis. **4.** Rayon velvet dress, late July Lord & Taylor; Nan Duskin; Montaldo's; John Baldwin; Henry Harris, Cincinnati; Neusteters. Earrings, Isaac Manevitz for Ben-Amun. Black bangles with rhinestones by Cadoro Jewels. Rhinestone bracelet by Joseph Mazer. . . . **5.** Wool-blend jacket. Late September at Lord & Taylor; Halle's; Hudson's; Balliet's; Sakowitz. Muffler, Paul Stuart, NYC. Bonnie Doon socks. Beene Bag shoes. . . . **6.** Cotton sweatsuit, D'signer, NYC; Camille, Philadelphia; Caché, Miami; Collection III, New Orleans. Kae Yoshida scarf. Shoes, Vittorio Ricci by Stéphane Kélian. . . . **7.** Acrylic/wool sweater, wool/cotton blouse, wool shorts. John Wanamaker. Tights, Elbeo, New York, Andrew Geller shoes. . . . **8.** Acrylic/wool coat, acrylic/wool/Lurex sweater. Late August at Bloomingdale's; Saks-Jandel; Lillie Rubin–South & West; Hudson's; Sakowitz; Bullock's. Belt, Lisandro Sarasola. Watch, see information #1. Bonwillum bracelets. . . . **9.** Angora/wool cardigan and tank, wool pants. August to order at Bergdorf Goodman. Also at Saks-Jandel; Lillie Rubin-South & West; Balliet's; Bonwit Teller. Cardigan and tank at Nan Duskin. Earrings and bracelet by Small Wonders. **Page 164:** Earrings, Marieluisa Stern for Stigi. **Page 165:** Fendi accessories. **Pages 166-167:** *Left:* Bracelet, Bonwillum. Altman's; Jayne Marie, Portland OR; Wynne Gilmore, San Francisco. Belt and shoes, Chanel. . . . *Right:* Accessories, Fendi. **Page 168:** DeBare Saunders earrings. Jane Simon, Birmingham AL. Bonwillum bracelet. Saks Fifth Avenue. Shoes, Julianelli. Neiman-Marcus; Bullocks Wilshire, Wilshire Blvd. **Page 169:** Wool trousers, Fendi by Serena, about $400. Late July to order at Bergdorf Goodman. Also at Hattie; Lina Lee, Beverly Hills. All accessories by Fendi. **Pages 170-171:** La Elegancia suède gloves. Timex watch, available wherever Timex products are sold. Higgins for Private Label bracelet. Red Chow·Chow from Captain Haggerty's Dogs. **Pages 172-173:** *Left:* Cashmere sweater, about $195. Paul Stuart, NYC. Bracelets Carol for Eva Graham. Bullock's; Bonwit Teller. Crescendo gloves. . . . *Above right:* Sweater at Paul Stuart, NYC. Joan & David shoe also at Joseph Salon Shoes, Chicago. Barry Bricken pants. . . . *Below right:* Halston jacket. Sweater, Frank Smith for Evan-Picone. Mario Valentino skirt. Bracelets, Higgins for Private Label. Henri Bendel; Ruth Shaw, Baltimore; Maxfield Bleu, Los Angeles. Leather envelopes at Bottega Veneta, NYC & Beverly Hills. **Pages 174-175:** *Left:* Kenneth Jay Lane earrings. Henri Bendel. Givenchy gloves. Link bracelet, Ellen Designs for Robert Originals. Lord & Taylor. Bangle bracelets, Carol for Eva Graham. Hanes Hosiery. Shoes, Jones, N.Y. at Macy's, San Francisco. . . . *Right:* Ken Begun earrings. Macy's, Herald Square; 18 Carats, Birmingham AL. "Gold" bracelet, Rosemary Peck. Grey bracelet, Ellen Designs for Robert Originals. Lord & Taylor. Chloé belt. David Evins shoes. I. Miller, NYC. **Pages 176-177:** *Left:* Armani also at Nan Duskin; Lou Lattimore; Maxfield Bleu, Los Angeles; Macy's, San Francisco. Belt by Omega Fashions. Bally shoes, at fine department stores. . . . *Right:* M&J Savitt earrings. Bloomingdale's Cul-de-Sac. Maya belt. Bracelet (model's left arm) Isaac Manevitz for Ben-Amun. Saks Fifth Avenue. Bracelets (model's right arm): Rosemary Peck brass bead bracelet. Ken Begun tortoise bracelets, see information pages 156-157. Panty stockings, Givenchy for Round-The-Clock. Macy's. Pumps, Salvatore Ferragamo. **Pages 178-179:** *Left:* Earrings, DeBare Saunders. Bangle bracelets by Magda K. Link bracelet, Isaac Manevitz for Ben-Amun. Baume & Mercier watch. Belt by Omega Fashions. . . . *Right:* Earrings, M&J Savitt. Cuff by Mark Spirito. Saks Fifth Avenue. Maya Belt. Tights, Geoffrey Beene for Bonnie Doon. Shoes, Manolo Blahnik, NYC. **Pages 180-181:** *Left:* Don Kline scarf. Bonwillum cuff. Isaac Manevitz for Ben-Amun bracelet. Belt, Ruza for Elegant. Saks Fifth Avenue. . . . *Right:* Earrings, John Gordon. Alex & Lee belt. Burlington panty stockings. Shoes, Yves Saint Laurent.

VOGUE PATTERNS

Back views, yardages, details of pp. 178-181

Dress, Very Easy Vogue Pattern 7737. Sizes 6-16. Size 10: 2½ yards 44" fabric. $3.50. Canada, $4.30. **Blouse,** Vogue American Designer Original Pattern 2283 by Calvin Klein. Sizes 8-16. Size 10: 2¾ yards 36" fabric. $6.00. Canada, $7.30. **Jacket,** Vogue Paris Original Pattern 2272 by Yves Saint Laurent. Sizes 10: 4 yards 48" fabric. $7.50. Canada, $9.00. **Pants and top,** Very Easy Vogue Pattern 7523. Sizes 6-16. Size 10: Pants, 2 yards 54" fabric; top, 1⅝ yards 45" fabric. $4.50. Canada, $5.50. **SEWING TIPS: Dress.** Drop the armseye seam to ¼" rather than the standard ⅝" seam. Make a ⅝" hemline instead of a standard 3" hem. **Blouse.** Cut collar down by 1" in the back to ¼" in front. **Jacket.** Take in sleeve and underarm 2" along seamline. Make a ⅝" hemline in place of a cuffed sleeve. Do not do any decorative top-stitching; do not pad the shoulders or line. Shorten hemline by 9½". **Pants and top ... Pants.** Take in pant legs 1½" on both inner and outer seams. Make waistband one half original width.

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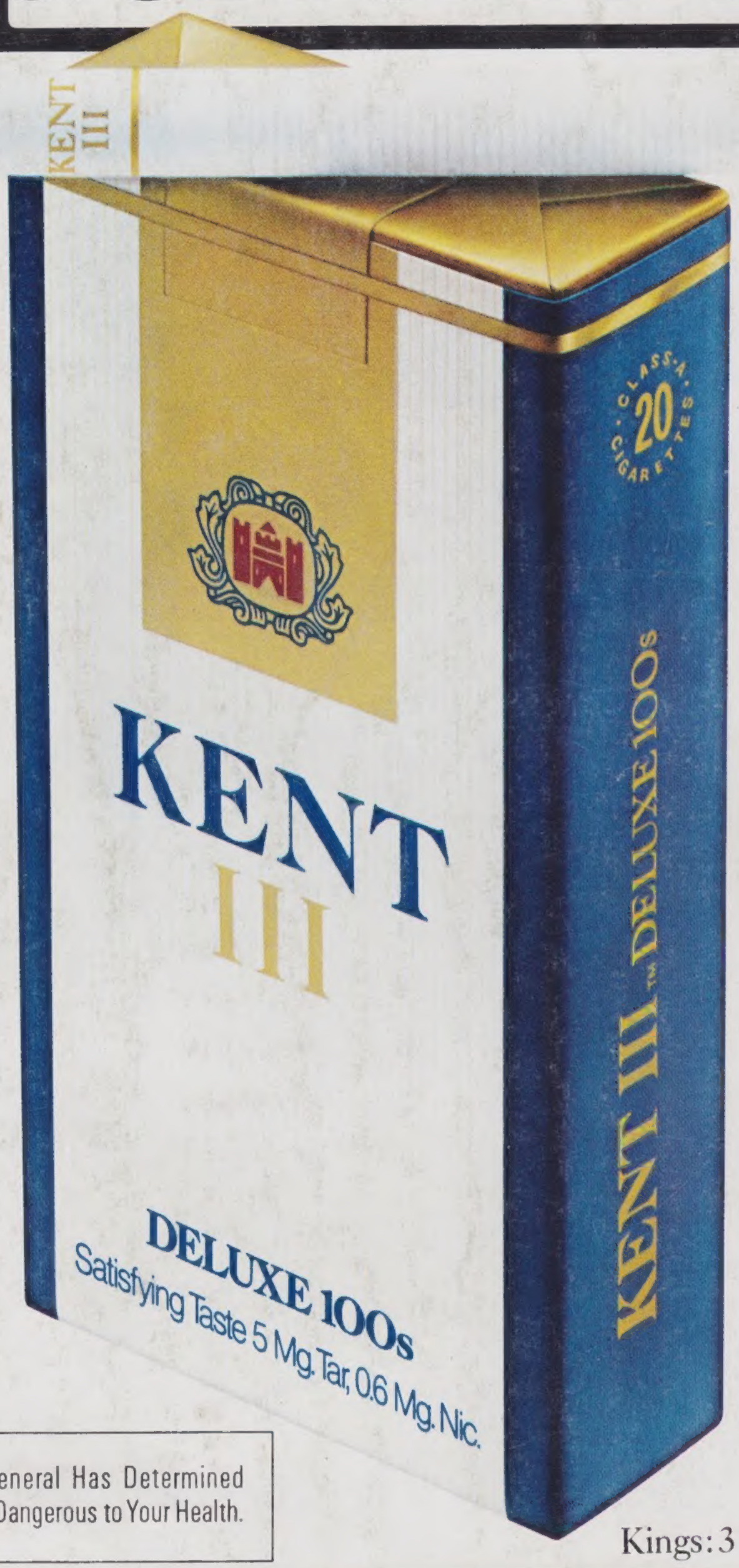

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